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ABSTRACT

The seven units in this second supplement to "Thematic Units" focus on communication skills, offering English teachers contemporary plans for teaching writing, listening, persuasion, and reasoning. The units were selected for their humanistic approaches to student language learning, combining English instruction with topics in the humanities. Each unit contains comments from the teacher who developed the unit, an overview of the unit, general objectives, evaluation methods, daily lesson plans and activities, study guides, resource materials, and other appropriate suggestions and attachments. The topics of the units are the school system, logic, nostalgia (studying the popular culture of a past decade), futurism as a framework for composition instruction, advertising, politics, and law and justice. (RL)

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Thematic Units in Teaching English and the Humanities

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Second Supplement

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Preface

It has been a decade since we began collecting thematic units. And though the concept was not new to teaching then, it was enjoying a revived popularity. English was being touted as the performing art of the academic disciplines. In fact, the inaugural Secondary Section National Curriculum Conference, held April 27-29, 1973 in Cincinnati had as its theme, Teaching English—a Balancing Act. The theme was intended to imply the image of the English teacher as a center ring performer who walks the tightrope across conflicting philosophies and demands. Arthur Daigon, writing in the November, 1973 *English Journal* set up the metaphor of English as a three-ringed circus. In Daigon's view "the behavioral objectives-accountability movement is the counter-offensive of the educational and political right, and it will ultimately be rejected and abandoned as a time-wasting, obstructive, unnatural approach totally in opposition to what should be happening in the minds and sensibilities of both students and teachers" (p. 1122). English teachers throughout the nation's schools agreed.

However, sometime in the mid-seventies the general citizenry took a hard line stand toward education and demanded that teachers get out of the entertainment business and back to the puritanical approach to teaching and learning. In the clearest terms the edict was "No fun." The old ethic "If it's pleasant it can't be worth much" was resurrected as dogma.

Sentient educators searched for ways to enlighten the incognoscenti. "Look," we said, "we *are* teaching basic skills. The emphasis is still there. Here's how we do it." And we cited the litany of behaviors that lead to developing reading, writing, listening, and speaking skills, using materials and activities that are stimulating and interesting to a notoriously bored generation of adolescents.

But, in spite of the profession's position on accountability and the fervent attention to basic skills, the administrations of public school systems, state legislators, local school boards, and parent organizations provided the strength for the ultimate implementation of the practices many educators regarded as anathema.

NCTE held firm in its commitment to the humanistic values and goals of teaching and acted as a forum for worried English educators. The SLATE position statements on such issues as "What are the 'Basics' in English" (August, 1976), "Minimal Competencies and Measures of Competence" (December, 1976), and the "back-to-the-basics" series published during the summer and early fall of 1976 provided cogent, rational information on critical concerns of the English profession as well as specific strategies for action on the part of teachers who wished to counter the unacceptable policies being established in their school systems.

All the while, English educators in teacher training programs juggled their convictions and the realities of the public school classrooms until many, in dismay, felt compelled to prepare their students to write behavioral objectives, lesson plans for grammar drills, and units on writing the five paragraph theme. They referred to audio-visual materials, creative dramatics, popular culture, and creative writing as a quixotic curriculum.

We began the 1980s as people who have cut our losses and our hopes. Kenneth Kantor describes English teaching at the end of the '70s in the September, 1979, *English Journal* ("The Revolution a Decade Later: Confessions of an Aging Romantic"). "The events of the '70s have taken their toll on English teaching. Faced with problems rising from censorship, accountability, lack of discipline, community pressures, administrative regulations,

in short, the need to maintain control, order, and the status quo, teachers can hardly be expected to speak and act in other than careful and conservative ways. It takes a good deal of courage these days to try to connect English with the real world" (p. 31).

We are now sensing a retrenchment, though; a summoning of courage among us. There is a growing resentment toward the monotony of basics study, and teachers are returning to activities that encourage students to clarify values, explore ideas, practice decision-making, analyze concepts, and make intelligent judgments. We hear regularly from teachers who are using *Thematic Units* and who convey their appreciation for the ideas in those publications. The attention to the basic elements of the communication process, which the public tends to equate with diagramming sentences, word attack exercises, vocabulary sheets, workbooks, and objective tests, has forced teachers into a desperate search for fresh approaches. The value of the thematic structure depends entirely on the creativity of the teacher who constantly searches for new perspectives.

The seven units in this second supplement to *Thematic Units* focus on communication skills. Plans for teaching writing, listening, persuasion, and reasoning emerge from new themes that we hope will appeal to students as well as their teachers.

Sylvia Spann
Mary Beth Culp

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School Days

Unit Plan by Sandra Baum

Sandra Baum has taught speech and English in the public schools in Nassau County, New York. She is presently department chairman of English at a junior high in Oceanside, New York. She is a graduate of Queens College and Adelphi University. She is currently completing her degree in administration at Hofstra University.

**Teacher's
Comments**

This unit grew from the many conversations I had with ninth grade students over the course of twelve years. Whenever we would "rap," both in class and out, the conversation would inevitably turn to school. And why not? This is how we spent the greater part of our days. This is what we lived and shared. For all of us school is the universal experience. For ninth graders, school often becomes the focus of life: their parents stress the importance of it; it is where their friends are; their perception of the world is shaped by their experiences there; it is the scene of their triumphs and catastrophes.

At the same time I was struck by how little the students knew of the school system as an entity. They were rarely aware of what other junior high schools were like. They often had little opportunity to meet and speak with the people who ran their school. They were unaware of the large body of literature devoted to the experiences of school.

The unit proved to be exciting for them and for me. I discovered how vividly they remembered what happened to them in school. I saw their wide-eyed delight as they visited schools lavishly appointed or run as "open classrooms." I also noticed their reappraisal, often positive, of their own school. It was a joy to watch them question the administrators who visited their classrooms. They were surprised but heartened to learn that student standards for evaluating teachers were very similar to the criteria administrators used. I learned that like teachers, students want humane, meaningful education which gives them marketable skills. They want a stable, productive educational environment. Most of all they want schools where "truth" reigns.

Overview

This unit was designed to raise the students' consciousness of the dynamic forces present in schools and of the student's role in the educational process. It examines the role of the three major groups: staff, students, parents. It gives the students an opportunity to experience and evaluate alternatives in school facilities and organization. It exposes the student to varied teaching styles: large group, small group, open classroom, individualized learning. Through the immediacy and relevancy of school as a topic, the unit attempts to develop language arts skills. It is interwoven with a strong strand of reading and writing skills.

**General
Objectives**

The student:

- 1 improves ability to read, write, and speak before a group;
- 2 becomes aware of the components of the learning process and which of these are variable;
- 3 becomes aware of the effect of educational goals on the design of learning situations;
- 4 becomes aware of what can be done to create a more productive learning situation;
- 5 becomes aware of different philosophies of education;
- 6 develops a more positive attitude toward school.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

- 1 quality of written assignments;
- 2 book report on extra reading;
- 3 quality of class discussion of reading assignments;
- 4 performance on test on reading assignments;

- 5 quality of oral report based on school visit;
- 6 quality of design of project;
- 7 knowledge of teaching skills demonstrated by lesson presented to class;
- 8 score on pre- and posttest of attitude survey;
- 9 students' evaluation of unit.

Materials

Poetry

- "Lies," Yevtushenko, Yevgeny, *Man in the Poetic Mode*, Evanston, Ill.: McDougal, Littell, 1970.
- "Gee, You're So Beautiful That It's Starting to Rain," Richard Brautigan, *Love*, Evanston, Ill.: McDougal, Littell, 1972.
- "My Kind of School," Raymond Teeseteskies, *Poetry Lives* (orange level), Evanston, Ill.: McDougal, Littell, 1975.

Books

(Outside Reading)

- Sylvia Ashton-Warner, *Teacher*
- E. R. Braithwaite, *To Sir, With Love*
- P. S. Craig, *You're Not Listening*
- Sunny Decker, *An Empty Spoon*
- James Herndon, *The Way It Spozed to Be*
- James Hilton, *Goodbye, Mr. Chips*
- Bel Kaufman, *Up the Down Staircase*
- John Knowles, *A Separate Peace*
- Herbert Kohl, *Thirty-Six Children*
- Jonathan Kozol, *Death at an Early Age*
- Mary MacCracken, *A Circle of Children*
- Esther Rochman, *The Angel Inside Went Sour*

Mature Reading

- R. Anderson, *Tea and Sympathy*
- A. S. Neill, *Summerhill*
- Muriel Spark, *The Prime of Miss Jean Brodie*

Film

- Soviet School Day*, Bailey Films (CBS Educational Publishers, Division of CBS, Inc., 2211 Michigan Ave., P.O. Box 1795, Santa Monica, CA 90406), 1968.

Periodicals

- "Barbarino's Girl" teleplay from "Welcome Back Kotter," *Scholastic Scope* (April 20, 1976), p. 10.
- "Compulsory Education: Why?" *Scholastic Scope* (March 3, 1977), p. 1.

Short Stories

- Nathaniel Benchley, "Father's Day"
- Ray Bradbury, "All Summer in a Day"
- Shirley Jackson, "Charies"
- Alice Munro, "Day of the Butterfly"
- Richard Revere, "Wallace"
- Jesse Stuart, "The Split Cherry Tree"
- John Updike, "Tomorrow and Tomorrow and So Forth"
- Kurt Vonnegut, Jr., "The Lie"

Prose

- Alfred Kazin, "From the Subway to the Synagogue"
- Cassette Tape Recorder and Tapes

**Daily Lesson
Plans and
Activities****Advance Preparation**

Five field trips to alternative schools should be planned to take place simultaneously. Choose schools different in organization and facilities. Include parochial, private, traditional, open, special education, vocational, senior high schools, institutions of higher learning. Try for as much diversity as possible. Plan to use staff that students may not ordinarily have contact with: reading teacher, psychologist, administrator, guidance counselor.

Lesson One: What Do You Think of This School?

- 1 Distribute School Attitude Survey (see Attachments). Have students take and analyze survey: How negative are you to school? What are the weakest areas in your school? Are other schools like this?
- 2 Explain the purpose of the field trip—to observe alternatives in schooling—and the importance of covering all alternatives. Distribute a description of the five school alternatives for the field trip and ask that each student indicate a preference.

Assignment. The First School Experience. Read "Charles" by Shirley Jackson. Answer study guide questions (see Attachments).

Lesson Two: Some Things About School Never Change

- 1 Show film, "Soviet School Day." Discuss how the school is like ours.
- 2 Read "From the Subway to the Synagogue" by Alfred Kazin from *A Walker in the City*, Harcourt, Brace & World. Discuss what is the same about your school and this New York City school in the 1930s.
- 3 Try to elicit from class what is eternal in schools, as bubble gum in the water fountains, thinly ruled record books, yellow test paper, cleaning up "accidents" (keep discussion focused on elementary school).

Assignment. Read "All Summer in a Day" by Ray Bradbury. Answer study guide questions (see Attachments).

Lesson Three: First Schools

- 1 Form groups on the basis of where students attended elementary school.
- 2 Read questions on your old school and answer them. Try to recall as many details as possible. Discuss the good old days at ---. Keep notes of this discussion. (See My Old School in Attachments.)

Assignment. Read "Day of the Butterfly" by Alice Munro. Answer study guide questions (see Attachments).

Lesson Four: Capturing the Way It Was

- 1 Hand out Steps to Writing Essay on My Old School. (See Attachments.)
- 2 Students start writing in class.

Assignment. Complete essay at home if necessary.

Lesson Five: Like a Pro

- 1 Discuss what to observe in schools on field trip.
- 2 Discuss how to evaluate a school. (See Observation Form for School Visit in Attachments.)
- 3 Finalize field trip plans.

Lesson Six: Field Trip

While students are out on field trip, transform the classroom into a reading lounge and open classroom. Remove all desks, replace with pillows and rugs.

Lessons Seven and Eight: Experiencing an Open Classroom

- 1 Groups report on school visits, discuss evaluations, and make comparisons.
- 2 Discuss what is variable in learning situations.
- 3 Discuss effect of room design.
- 4 Choose and distribute books for outside reading.

Lesson Nine: School as a Socializing Process

(room is back to normal)

- 1 Discuss the events in "Charles," "All Summer in a Day," and "Day of the Butterfly."
- 2 What happens as individuals enter school society?
- 3 How do students normalize "deviants"?
- 4 What happens when a teacher tries to interfere?
- 5 Why do students try to "normalize" others?
- 6 Should students do this?

Assignment. Read "The Split Cherry Tree" by Jesse Stuart. Answer study guide questions (see Attachments).

Lessons Ten and Eleven: On the Other Side

This is a multi-activity lesson with eight learning centers which are fully equipped so that student groups can move independently from one task to the other. The activities are not sequential.

Task 1

- 1 Read short selection from "Welcome Back Kotter," Scholastic Scope (April 20, 1976), pp. 10-12.
- 2 As a group discuss and record what you admire in Kotter as a teacher.

Task 2

- 1 Examine four facsimile report cards:
 - a all excellent grades, poor conduct;
 - b all excellent grades except for two "minor" subjects;
 - c all excellent grades except one poor grade;
 - d all excellent conduct but barely passing grades.
- 2 Discuss and record as a group how parents would respond to these report cards and why.

Task 3

- 1 Distribute copies of three poems: "Gee, You're So Beautiful That It's Starting to Rain" by Richard Brautigan, "Lies" by Yevgeny Yevtushenko, and "My Kind of School" by Raymond Teeseteskies in *Poetry Lives* (orange level), McDougal, Littell, 1975.
- 2 Each group member designs a poster for the poem that has the most appeal.
- 3 Each group selects the poster and poem that best expresses what school should be like.

Task 4

- 1 Listen to a tape recording of three situations a teacher faces. (Teacher may make the cassette tape or have students make it.)
Case 1—a student who has such poor personal habits that the rest of the class is disturbed.
Case 2—a student who is not in the teacher's class but whom the teacher observed cutting school to go to lunch.

Case 3—a student who is getting excellent grades but whose health is endangered.

- 2 Discuss as a group what you feel would be an appropriate teacher response to each situation. Record your work.

Task 5

- 1 Prepare an outline of four types of students presented in "Point of View" (KT060), Scholastic Magazine and Book Service, 1973:
Type 1—a marginal student dropout.
Type 2—an average student who has heavy home responsibilities.
Type 3—a "brain" who is a loner.
Type 4—a student who is a popular cheerleader, president of student government.
- 2 Discuss and record as a group which type of student a teacher would prefer and why.

Task 6

Complete open-ended statements about students, teachers, parents. Discuss as a group.

- 1 A sign of a good teacher is ____.
- 2 A good student usually ____.
- 3 Parents who ____ help their kids in school.
- 4 I find ____ helps me to do better in school.
- 5 I wish teachers wouldn't ____.
- 6 The class I learned the most in was ____ because ____.
- 7 An indication of a poor class is ____.
- 8 When a student fails it's because ____.
- 9 A good homework assignment is ____.
- 10 At least in this school they ____.

Task 7

- 1 Distribute copies of Compulsory Education Law briefs—"Compulsory Education," Scholastic Scope, March 3, 1977.
- 2 Read two briefs and judge's decision.
- 3 As a group discuss and record the answer to: Parents should be allowed to educate their children at home when ____.

Task 8

- 1 Present to the group a list of topics which are frequently on the agenda at faculty meetings.
 - a How can we improve reading skills?
 - b How can we improve performance on standardized tests?
 - c How can we stop noise and student traffic in halls during class?
 - d What can we do about students who arrive late and unprepared for class?
- 2 Ask the group to rank problems in order of importance and to present their solution to one of the problems.

Assignment. Read "Tomorrow and Tomorrow and So Forth" by John Updike. Answer study guide questions (see Attachments).

Lesson Twelve: Are Teachers Human?

- 1 Discuss "The Split Cherry Tree" (by Jesse Stuart) and "Tomorrow and Tomorrow and So Forth."
 - a Do teachers need student approval?
 - b Are teachers aware of student reaction to them?

c Can teachers observe students' attitudes and preparation?

d Can students observe teachers' attitudes and preparation?

Assignment. Complete book report. Follow guide on Book Report given in Attachments. Due on date of Lesson Fourteen.

Lesson Thirteen: Hiring Teachers

- 1 Distribute resumes of candidates who have applied for teaching positions in the district—the district office will give you old ones.
- 2 Invite an administrator to the class to:
 - a explain hiring procedures;
 - b review candidate resumes with the class and have the class rank them;
 - c rank them from an administrator's viewpoint and explain criteria.
- 3 Leave time for an open discussion with the administrator and the class on school procedures and problems.

Assignment. Complete book reports.

Lesson Fourteen: Creating Better Schools

- 1 Collect book reports.
- 2 Distribute and explain Project Suggestions in Attachments.

Assignment. Have each student choose and work on a project.

Lesson Fifteen: Planning a Lesson

- 1 Demonstrate and present a format for a lesson plan. (See Lesson Plan Proposal in Attachments.)
- 2 Divide the class into groups of three.
- 3 Announce a "teaching contest"—the group that elicits the highest performance from the class on the spelling words they teach wins the contest.
- 4 Choose randomly from a grade-level spelling list; assign five words to a group.
- 5 Have groups meet to plan and prepare lessons.

Assignment. Read "Wallace" by Richard Revere. Answer study guide questions (see Attachments).

Lesson Sixteen: How to Bug Teachers

- 1 Discuss "Wallace."
 - a How do teachers' attitudes toward students limit a student's performance?
 - b Should students accept teachers' evaluations of them?
 - c What are ways students can bug teachers?
 - d Why do students bug teachers?
- 2 Have groups meet to plan lessons.

Assignment. Read "The Lie" by Kurt Vonnegut, Jr. Answer study guide questions (see Attachments).

Lesson Seventeen: Parents in School

- 1 Discuss "The Lie."
 - a Should parents have expectations for children in school?
 - b Should schools maintain standards and exclude those students who don't measure up?
 - c Should parents express opinions about schools and teachers to their children?

Lesson Eighteen: Student Teaching

- 1 Have student groups present their lesson; after each group presentation a test is given and a class average is determined.
- 2 Select the group that was most effective and discuss what were the best teaching techniques.

Assignment. Read "Father's Day" by Nathaniel Benchley. Answer study guide questions (see Attachments).

Lesson Nineteen: Parents at School

- 1 Discuss "Father's Day."
 - a Should parents visit school?
 - b What are effective ways for parents to help you achieve in school?
 - c Should teachers make home contacts?
- 2 Collect projects.

Assignment. Study all reading selections for examination.

Lesson Twenty: Report Cards for All

- 1 Give unit test on reading selections. (See Test on Class Readings in Attachments.)
- 2 Give attitude survey; again, compare scores.
- 3 Distribute student evaluation of unit. (See Attachments.)

Attachments

School Attitude Survey

This is designed to measure attitudes about pupils, teachers, instruction. It was part of a doctoral project and was graciously donated by Dr. Ira Sarison, an Assistant Superintendent of Schools. It is not a test; it simply lists a series of statements about your school. Read each one and decide whether you agree or disagree with the statement. If you agree put an A in front of the statement; if you disagree put a D in front of the statement. Please be as frank as you can. You will probably agree with some statements and disagree with others.

Do not answer the way you *think* you should, but do answer the way you *feel*.

- 1 There are more audio-visual materials available at this school than at the average school.
- 2 If there were more clubs here, this school would be a friendlier place.
- 3 All my teachers know me by name.
- 4 I look forward to Friday afternoons because I won't have to go to school for two days.
- 5 Our library is not a friendly place.
- 6 Most of my friends go to the same school that I do.
- 7 Most of my teachers laugh at my mistakes in class.
- 8 I'd rather go to this school than most.
- 9 This school has helped me develop hobbies, skills, and interests that I didn't have before.
- 10 Most of the students here aren't very interested in how the school athletic teams do.
- 11 Most teachers here help me feel comfortable and at ease in class.
- 12 Often I'm afraid that I'll do something wrong at school.
- 13 There is too much emphasis on the three "R's" at this school and not enough opportunity for students to develop their own interests.
- 14 This school has just about the right number of students in it for me.
- 15 Teaching is just another job to most teachers at this school.
- 16 I would not change a single thing about my school even if I could.
- 17 Our homework assignments are fair and reasonable.
- 18 Sometimes I'd just as soon eat lunch by myself, rather than with some of the other students here.
- 19 Most teachers at this school don't have any "teacher's pets."
- 20 If it were possible, I'd transfer to another school.
- 21 Often I do more work and do it better than someone else, but I don't get any better grade for it.
- 22 The older children at this school are very friendly toward the younger ones.
- 23 The teachers here are more interested in keeping the school bright and shiny than in helping the students.
- 24 I am proud of my school.
- 25 At this school we can take subjects like typing, shop, and music which are of special interest to us.
- 26 I wish I went to a school which has fewer students than this one.
- 27 Most of the teachers at my school are very friendly and understanding.
- 28 I get scolded a lot at school.
- 29 Sometimes the assignments we are given are not very clear.
- 30 There is a lot more "school spirit" here than at most schools.
- 31 There is not a single teacher in my school to whom I could go with a serious problem.

- 32 I am lucky that I get to attend this particular school.
- 33 My teachers use a lot of books, references, and audio-visual materials to help me learn.
- 34 I wish the other children at this school were friendlier to me.
- 35 The principal and the teachers here are properly appreciative when a student has done something outstanding.
- 36 There is a lot of time wasted at this school.
- 37 The textbooks used at this school are pretty dull and uninteresting.
- 38 I have many good friends at this school.
- 39 Teachers do not seem to understand the needs and problems of the students here.
- 40 Each morning I look forward to coming to school.
- 41 Our library is well stocked with good books and reference materials.
- 42 There is no place in this school for a student to be alone to think through a problem.
- 43 Students here pretty much get the grades they deserve.
- 44 Many of my friends would like to go to another school instead.
- 45 The school work is too hard at my school.
- 46 I don't like most of the other students at this school.
- 47 Too many of my teachers are mean or unfriendly.
- 48 I am ashamed of my school.

Record:

Number of positive responses: —

Number of negative responses: —

Break down by areas:

- 1 Quality of instruction and materials _____
- 2 Relationship with other pupils _____
- 3 Teacher/student relationship _____
- 4 General feeling about attending school _____

Study Guide to Assigned Readings

Section I—Students

- 1 "Charles," from *Currents in Fiction*, p. 216.
 - a Why did Laurie behave the way he did at school?
 - b What are some of the things that the teacher did that are typical of the way teachers react in school?
 - c What are some of the things that Charles did that are typical of the way students react in school?
 - d What is Laurie's relationship to Charles?
 - e What do you remember about kindergarten?
- 2 "All Summer in a Day," from *Currents in Fiction*, p. 237.
 - a What is the major conflict in this story?
 - b How do the children act toward Margot and why?
 - c How do you feel about the behavior of the other kids?
 - d What does the ending mean?
- 3 "Day of the Butterfly," from *Traits and Topics*, p. 114.
 - a What are some of the things that Myra does to make the other kids dislike her?
 - b What is the result of the teacher's plea and why?
 - c What makes the children change their attitude toward Myra?
 - d Why is the narrator displeased with Myra's gift?
 - e Would the kids in your school act the way the kids in this story did? Explain.
- 4 The "Split Cherry Tree," from *Points of Departure*, p. 18.
 - a Where was this class located and what were the students like?
 - b Why was the boy's father coming to school?
 - c What changed the father's mind about school?
 - d What do you think the boy's thoughts were throughout this story?

Section II—Teachers

- 5 "Tomorrow and Tomorrow and So Forth," from *An Overpraised Season*, p. 115.
 - a What are some of the things the teacher does that reveal he knows his students?
 - b What are some of the things that his students do that reveal the students' knowledge of the teacher?
 - c What are the things that the teacher did that made you angry?
 - d Why did Gloria write the note?
 - e What is the teacher's reaction to the note?
 - f What is the teacher's reaction to the story the other teacher relates?
- 6 "Wallace," from *Traits and Topics*, p. 101.
 - a What was the narrator's attitude toward teachers before he met Wallace?
 - b What was Wallace's attitude toward teachers and how did he show it?
 - c How would you evaluate the net effect of Wallace on the narrator?

Section III—Parents

- 7 "The Lie," from *An Overpraised Season*, p. 15.
 - a What are the Remenzels like?

- b Why do they want their son to go to Whitchill?
 - c Are their reasons educationally sound?
 - d Why can't their son go to this school?
 - e Why won't their son tell them?
 - f If you were the admissions director, why wouldn't you make an exception in this case?
- 8 "Father's Day," from *An Overpraised Season*, p. 141.
- a What is the occasion for Mr. Adam's visit to school?
 - b Why is Mr. Adam waiting anxiously?
 - c What does Mr. Adam think his son will say? Compare this to what his son says.
 - d What would you have said in that situation?

My Old School**Directions:**

- 1 Please form groups on the basis of where you attended elementary school.
- 2 As a group discuss and answer as many of the questions below as you can regarding your elementary school.
- 3 Be sure all of you keep notes of this discussion. You will need them to do your school essay.
 - a How many floors were there in the building?
 - b What were the numbers of the rooms and their locations?
 - c Describe the principal's office, supply closet, nurse's office, gym, auditorium, lunch room, water fountain, lavatory, library.
 - d How were the desks arranged? Describe the desks.
 - e What did the room smell like on a rainy day? Hot day? Winter day?
 - f What color were the chalkboards? Chalk?
 - g What was on the teacher's desk?
 - h What was the temperature of the room?
 - i What sounds could you hear?
 - j What kind of record book did the teacher have? What kind of pen? What was on the report card? What color was the report card? Did it come in an envelope?
 - k Describe the grading system.
 - l What were the decorations in the room?
 - m What equipment was in the room? Projector? Overhead? Pointer? Big easel? Large-line paper? Maps? Animals? Plants? Projects?
 - n What did the principal look like?
 - o Who was the custodian?
 - p What did the teacher look like? Feel like? Smell like?
 - q What were the books like? Describe the color, feel, smell.
 - r Where did you hang your coat?
 - s Where was the flag?
 - t How did you start the school day?
 - u What did the test paper look like?
 - v What were your favorite places in school?
 - w What places were scary and why?
 - x What were the songs you sang?
 - y What did you do in the assembly?

Steps to Writing Essay on "My Old School"*Today work on your own:*

- 1 Review all the answers to the questions on your old school.
- 2 What is the central feeling you had when you thought about your old school?
- 3 Now let us begin as Alfred Kazin did. Fill in one of the two sentences below. This will be the first sentence of your paper. Remember you want to give your reader the feeling you get when you think of your old school.
 - a All my early life is recalled when I pass the building. The sight of the school fills me with —.
 - b All my early life is recalled when I pass my grade school. I can still recall —.
- 4 Now go back to all the details you listed on the school questionnaire. Select those details that will help you describe the feeling you get when you think of your old school. Do not include any details that will not help you capture that feeling. For example, if you want to prove that the feeling was fear, do not describe the wonderful birthday cupcakes. List details below:

a
b
c
d
e
f
g
h
i
j
k

List any new details you just thought of:

a
b
c
d

- 5 Arrange these details in a pattern as to:
 - a building and facilities
 - b teachers
 - c instructional materials
 - d other students
- 6 When you start to write, tell your impressions in the first person. For example:

The school was extremely warm. I can still remember the steam on the windows. When I entered the building, I felt as if I was entering the cave of a smoking dragon. . . .

Observation Form for School Visit

Directions: Answer all the questions below as completely as you can based on what you observed on your school visit. A paper covering as many of the items listed as possible is due the day after the visit.

- 1 What was the school building like?
 - a appearance of the classrooms
 - b auditorium
 - c gymnasium
 - d cafeteria
 - e library
 - f shops
 - g art and music rooms
 - h science laboratories
 - i resource centers
 - j swimming pools
 - k theaters
 - l television and recording rooms
 - m outside areas—tracks, fields
- 2 What facilities does this school have that you'd like?
- 3 What facilities do you feel this school lacks?
- 4 What are the hours for students who attend this school and how are their schedules made up?
- 5 How long are classes?
- 6 Are the students allowed to leave and enter school freely?
- 7 What are the courses offered which are the same as your school?
- 8 What courses are offered which are different from your school?
- 9 Who attends this school? College bound? Career bound? Special education students?
- 10 Describe the class you observed.
 - a subject of lesson, size of class, appearance of room, equipment in room, other points
 - b briefly describe activities which took place
- 11 What do you think this school wants to prepare its students for?
- 12 How does this school differ from yours?
- 13 What are some observations about what you wish your school had or did?
- 14 What are some of the strengths of your school as compared to the school observed?

Book Report

Directions: Your report should be written in paragraph form. Comment on as many items as you can from the list below. Be sure to use *examples from the book to clarify your comments*, and feel free to add any information about this book that you think might be appropriate.

- 1 Describe the type of student referred to in the book.
- 2 What kind of school was described in the book? Where was the school located? What was the philosophy of the school toward students? Subjects?
- 3 What kinds of teachers were in this school?
- 4 What was the major problem of this school and was it solved successfully or not in your opinion?

- 5 Why would you like to attend this school?
- 6 In your opinion what were some of the approaches to problems that you approved of? Why?
- 7 What were some of the ideas expressed that you disapproved of and why?
- 8 What did you learn about school from reading this book?
- 9 What techniques or ideas mentioned in this book would be appropriate for your school?

Project Suggestions

- 1 Design a school. Be sure to have a drawing or a scale model of your school. Include a floor plan and explain why you chose to lay out the school the way you did. Be sure to label clearly what the areas are to be used for.
- 2 Prepare an interview form for a new teacher. [Explain the criteria you would use to judge the applicants. Also indicate whether you plan to have the candidate do a demonstration lesson and what you might look for in such a demonstration.]
- 3 Outline a problem we have in this school and how you would solve it. Be sure to list any of the staff you would go to for help.
- 4 Attend a school board meeting and report what the procedures are, who sits on the board, what the agenda was.
- 5 Design a new room environment. Explain the advantages of your plan. Be sure to include a model of your classroom and the equipment you want in it. Also describe what subjects it would be used for.
- 6 Create a bulletin board display on goals of school, resources of school, problems of school, what your school offers, effective techniques in teaching, what school is, what a teacher is, what students are.
- 7 Meet with and interview an educator. Be sure to prepare questions in advance. Be sure you cover the philosophy, the techniques, the problems, and the rewards of his or her job.
- 8 Prepare an effective study guide to improve a student's grades in this school.
- 9 Prepare a guide to the services this school offers for students who have problems.
- 10 Write out what courses you would offer and why in this junior high school. This is called a curriculum; therefore, write a junior high school curriculum.
- 11 Prepare a new report card form which you feel more accurately describes the student's performance. Also explain any disadvantages of the present report card format. Be sure to include a paper that explains your proposal.
- 12 Do a research paper that covers an earlier period in education.
- 13 Attempt any project that you feel is valid, but please consult the teacher before you begin.

Lesson Plan Proposal

Names of students in group:

1

2

3

Subject of lesson: Describe what you plan to teach.

What are your goals? What do you expect students to be able to do after your lesson?

How do you plan to interest students in your lesson?

What is the step-by-step procedure?

What equipment will you need and use?

How will you know students have learned what you have taught?

Test on Class Readings

Directions: Choose one of the statements below and write a well-developed paragraph on it. Be sure to support ideas by referring to events in the stories we read.

- 1 Often when we read stories about school we realize that everyone goes through the same experiences. Choose one of the stories we read that expressed some of your feelings and experiences at school. Be sure to mention the incidents that reminded you of yourself and tell why what happened to you was similar to what you read.
- 2 Some of the stories we read tried to describe the feelings parents had about their children and school. Pick one of these stories and explain what you thought the parents' attitudes were and whether you felt the actions of the parents were helpful. Be sure to support ideas by reference to events in the story.
- 3 Sometimes the lessons we learn in school come from other students. Mention a story we read where this was so. Be sure to outline the lesson learned and what events led to this.
- 4 Many of the stories we read described teachers. Choose a story which helped you understand teachers better. Be sure to mention what you learned about teachers and refer to the events in the story that led to these insights.

Student Evaluation of Course

This is one of the ways I plan to evaluate this course. Please fill out the items below as objectively as you can.

- 1 Below are the goals I set for this course. Please circle any goal which you feel was not achieved.
 - a Student will have an opportunity to practice reading skills.
 - b Student will have an opportunity to practice writing skills.
 - c Student will have an opportunity to practice speaking skills.
 - d Student will become more aware of the possible variations in schools, methods, courses.
 - e Student will become more aware of what a good learning situation is.
 - f Student will become more aware of the part the individual student plays in achieving a good learning situation.
 - g Student will develop a more positive attitude toward school.
- 2 Below is a list of learning assignments and activities. Circle any item which should be omitted next year.
 - a school description
 - b school visit
 - c outside reading
 - d project
 - e school attitude survey
 - f hiring of teachers
 - g station lesson, multi-activity lesson
 - h open classroom demonstration
 - i teaching contest
 - j Soviet school film
- 3 Below is a list of short stories we read. Circle any you feel should be omitted next year.
 - a "Charles"—Shirley Jackson
 - b "All Summer in a Day"—Ray Bradbury
 - c "Tomorrow, Tomorrow, and So Forth"—John Updike
 - d "Day of the Butterfly"—Alice Munro
 - e "Wallace"—Richard Revere
 - f "The Split Cherry Tree"—Jesse Stuart
 - g "The Lie"—Kurt Vonnegut, Jr.
 - h "Father's Day"—Nathaniel Benchley
- 4 Please list any book which you feel should be omitted from the outside reading list, or add any book title you feel should be included in the reading list.
- 5 Was the teacher helpful and available if you needed her?
- 6 Should the course be given next year?
- 7 Any additional comments or suggestions.

Teaching Logic

Unit Plan by Sam Ansell

Sam Ansell, a graduate of Washington & Lee University with a major in Philosophy, teaches English at Fairhope Middle School in Fairhope, Alabama. A recent winner in the Alabama State Poetry Society contest, Mr. Ansell emphasizes composition, literature, and grammar to advanced students, while helping to develop fundamental writing skills in those less skilled. He was named the Outstanding Graduate Student in Education at the University of South Alabama last year.

**Teacher's
Comments**

Frequently ignored, the study of logic deserves better than it gets. If at some point in secondary education we fail to introduce reasonable thought and its study into the curriculum, surely we have failed to prepare students with a sound basis for the decision-making processes they will utilize as adults. With the emphasis on oral communication intensifying every year, I believe we now have an opportunity to teach logic and to provide praxis in an appropriate manner and with supervisory approval—not disinterest. My immediate purpose in this unit on logic then, is to prepare students for more such study in advanced grades and to introduce young minds to abstract thought. I have taught the unit in a class of superior eighth graders, and the results were gratifying: the students were interested, eager, curious, and challenged. They were also extremely proud of new skills and knowledge and intimidated their teachers and parents with their logical prowess at the slightest hint of a fallacious statement.

The unit is appropriate for *advanced* eighth graders in an English, Speech, or Social Studies class or for high school students. For reasons of deficient conceptual development and of relatively limited attention span, the eighth grade marks the earliest point this unit should be attempted. Especially for children, logic is a complex subject requiring concentration and abstraction; the teacher should be ever mindful of these demands.

Overview

This unit is *not* a complete study of formal logic. It is, however, an introduction to the logical world through the window of traditional informal fallacies. The unit does not and should not include inference patterns, symbolic logic, validity, truth tables, or other inappropriate aspects of formal logic; but the informed teacher with an exceptionally able and motivated class may successfully add a lesson on syllogisms as an aid to argument paraphrasing. Some middle school classes have also studied formal logic to some extent, but success has been problematical. (See Bibliography.)

What this unit does is to single out reason, focus on it, and force the students to use it in both oral and written exercises. The primary vehicle in such exercises is the informal fallacy, four of which the unit covers. Others may be added when appropriate, as the Supplementary Activities suggest. These four fallacies are common, not overly complex, and provide a firm basis on which to build other reasoning units—especially in the study of communications. On one level the fallacies form for the students an example of the nature of conceptual skill and reasoning, i.e., the thinking process. On a more concrete level they are useful tools in and of themselves for clear thinking; they remain readily identifiable in the world of media and interpersonal and group communication.

The unit proceeds from the simple to the complex, and it may take three weeks to teach—or more. It involves much group work, some role playing and creative dramatics, and a great deal of participation from all class members. One of the hallmarks of this unit is that the teacher should present the lessons, as much as possible, with an *inductive* approach. Some pedantry is unavoidable, but the students should discover themselves the essence of logical thought. How unreasonable to “instruct” one in the use of reason! Therefore, you will find the term *inductive* used frequently in the following lessons.

For those teachers not grounded in the study of logic, Latin, or philosophy in college or graduate school, this unit presupposes nothing. Answers

to the exercises require only common sense, but do not be surprised at the time it may take some students to climb these conceptual walls. For example, Lesson Five may take some students up to three days. Do not proceed from one lesson to another unless you are sure the majority of students have mastered the preceding. And do not take lessons out of sequence. Each builds on the lesson before and prepares for the succeeding.

General Objectives

The student:

- 1 uses logic in problem solving;
- 2 understands the force of reason vs. emotion;
- 3 recognizes persuasive techniques;
- 4 evaluates arguments logically;
- 5 applies logic skills in listening;
- 6 demonstrates logic skills in selected student activities;
- 7 improves conceptual abilities;
- 8 appreciates the value of reason.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

- 1 class participation;
- 2 written assignments;
- 3 checklists of knowledge;
- 4 rating scale of skills;
- 5 written tests based on given activities. (See Lesson Nine.) It is recommended that formal evaluation occur after Lessons Four, Six, Eight, and Ten, but each class differs, and possibly more or fewer formal evaluations may be appropriate. When the unit is over, have the students evaluate it themselves.

Materials

See Bibliography for sources of some benefit in supplementing the teacher's own creativity. No audiovisual materials are available (e.g., tapes, filmstrips, etc.) because of the paucity of work done in this field; hence, with the exception of a tape recorder, equipment is not required. Current magazines and newspapers (especially Letters to the Editor) are the best sources of fallacies.

Daily Lesson Plans and Activities

Lesson One: Introduction to the Unit

In order to prepare the students for the complexities of logic, some simple activities to demonstrate raw reasoning and conceptualizing are appropriate.

- 1 On ten slips of paper write the following statements, one for each slip. Make four sets of slips for the class. Do not number or letter or sequence in any way.

Appoint new cabinet heads and staff before inauguration.

Take a much needed rest after months of work and worry about public acceptance of your policy announcements.

Reflect on what you now know about defense matters, foreign policy, and current governmental operations.

Get inaugurated.

Get informed on defense matters, foreign policy, and current governmental operations. You, as President, now require all the specifics.

Read news accounts and opinions about your recent announcements

concerning defense matters, foreign policy, and current governmental operations.

Look around the White House with your spouse and get an idea of where everything is—including a close inspection of your office.

Announce to the public your decisions about defense matters, foreign policy, and current governmental operations.

Meet with new cabinet members and staff and discuss what to do about defense matters, foreign policy, and current governmental operations.

Have an election victory party.

Divide the class into four groups and give each a set of the preceding statements. Tell them to organize the statements by some order as if one of the group had just been elected President. Let a member of each group present the final order after ten minutes. Allow each group's representative to defend its sequence.

Through class discussion, the students should perceive that logic is the ingredient of the sequence they agree makes the most sense. For example, ask, "What is it that is better about that group's order of events? Why is it better? What makes it that way? What quality does that group's order have that yours misses?"

- 2 As practice in moving from the concrete to the abstract, the students individually arrange, in order of increasing abstraction, the following two groups of statements that you will have on a handout (from S. I. Haya-waka, see Bibliography):

Group A

- 1 Joe keeps all our household appliances in working condition.
- 2 Joe is a mechanical genius.
- 3 Joe is very handy with tools.
- 4 Joe is a 100 percent real American boy.
- 5 Yesterday Joe replaced a burned-out condenser in the radio.
- 6 Joe is awfully useful to have around.
- 7 Joe keeps that radio in working condition.

Group B

- 1 Children are just a lot of trouble.
- 2 Little Johnny is a darling child.
- 3 The population of this country will double in thirty-five years.
- 4 All of my boys will get the best education possible.
- 5 The period of dependency on parents is longer for human infants than for any other life forms.

Now let the students discuss the answers and explain in their own words why some statements are more abstract (are more of a conclusion) than others and how they arrived at the final sequence.

- 3 Now that the students are aware of reason (logic) and have had some practice in abstraction, reinforce what they have just experienced and have them participate individually in this exercise:

Say, "I shall give you an A in this class for the six weeks if you can make 12×12 equal 101. On a piece of paper explain how you can do that. If you can, I shall award you an A." Discuss now with the class why such an operation is impossible, no matter how much we may want it to be possible. Explain the power and hold that reason has over us. Try to bring out these points as inductively as possible, but whether successful or not in this method, be certain the students grasp the import of reason.

Lesson Two: Reason's Effectiveness in Truth Seeking

Again, it is important that the students begin logic study with as little didacticism and as much inductive learning as possible, for learners deal with abstractions such as logic best when firmly grounded in their own experience. That is why role playing is the learning tool for this lesson.

- 1 After appropriate review of the previous lesson and after some preliminary exercises to warm up the students for role playing, divide the class into their four groups and let them creatively dramatize one of the following themes with one half of each group espousing the thesis, and one half controverting it:
 - a People from New York City are, and let's admit it, rather unpleasant.
 - b Your school grades really are good indicators of how smart you are.
 - c When you come right down to it, the most important subject in school is mathematics.
 - d We all know that the school will do nothing that will keep Oscar, the bully, from punching us out when he wants to.

Let the students role play for ten minutes. Then give them two or three minutes to catch their breath, but allow no analysis of what has just taken place. If you must maintain absolute silence with their eyes closed for some seconds, do it. Now, announce to the groups that the roles are switched, to begin anew. Allow the same number of minutes. When the activity is over, give students time to regain their own identities and to resume their normal place in class.

- 2 With the students out of their roles and back in their seats, discuss inductively with them the following:
 - a What did reason tell you about the truth of the points of view you were arguing?
 - b Was the person who was most emotional right?
 - c Were this a debate, why would the person using reason probably win?
 - d Was it difficult to divorce emotion from reason? For example, even right now do you not still believe in your heart of hearts that school grades *do* indicate how smart you are?
 - e If you have to find the truth of something, would you want reason as a partner, or emotion? Why?
 - f Do scientists use emotion as a truth-seeking tool in their experiments?
 - g Who was closer to the truth, Columbus who had read reasonings about the shape of the earth, or the ignorant sailors on his ships who were extremely fearful of falling off the edge?

Lesson Three: Recognizing Persuasion

After having the students arrive at some conclusions about logic, its power and nature, it is time to acquaint them with the situations they later will interpret using this new tool. The intent of this lesson is to inform students of just how pervasive arguments (in the logical sense) are. Nearly every working hour someone is persuading us to act or think in a certain manner, and the learners should be intensely aware of this.

- 1 Have the students cut out ten items from the day's newspapers or magazines which seek to persuade us in some way or another. Ask the class to make suggestions as to exactly where such items may be found. Many

items will be advertisements, but encourage examination of letters to the editor, editorials, and commentaries, too.

- 2 Have the students write down five items from radio or television they have heard or seen in the past week. No advertising allowed for this assignment—which in itself is a testament to how pervasive advertising is. Make this point to the students if they cannot reach it themselves through discussion. Have the students identify examples from television, e.g., local news editorials, commentaries on the nightly news, etc., for practice before attempting the assignment.
- 3 Have the students write about three instances of persuasion they have experienced during the past week, exclusive of newspapers, news magazines, radio, or television. None of these will be read aloud if some are hesitant about it, but encourage all to select incidents they may share with the class.

The teacher may use all or some of the above activities. They may be assigned all in one night, some to be done in class (from memory), and some at home; but doing them all over two or more days will be most beneficial. Students should share their work with the group or with the class as a whole if time allows.

Lesson Four: The Fallacy, an Introduction

With this lesson the students begin their travel into the heart of logic. Because the preceding lessons have established a basis for them, review the exercises and what they have shown so far. In this lesson it is critical for the students to comprehend that a fallacy is a *mistake* in reasoning—that because of the error, truth is not the product of the discussion. Although apparently persuasive, an argument really is not (or should not be) persuasive if it has a fallacy in it. Beginning with this lesson the teacher should also advise the students that from now on they will call any discussion, any editorial, any persuasive item an *argument*. Advise them that this is a formal term and does not necessarily mean that someone is violently and loudly angry. They should also realize now that *logic* is merely organized reason.

- 1 On the board write (or make a handout):

Item A	Item B
$23 \times 46 \times 3.98 = 4210.74$	"What Mary says is dead wrong."
	"How do you know?"
	"Are you serious? No one likes Mary."

Have students form their groups again. Their task is to determine what both items have in common after careful examination of the two items. Have them discuss what they have discovered (or have them write it on the handout); after five minutes the representative for each group should announce what the group has found. Note: be sure to follow good group practice and not allow the same person always to act as representative; allow each group to select its leader; but, if it is constantly the same individual, tactfully arrange for someone else to assume the responsibilities.

- 2 Now that the groups have reported that both items contain mistakes, lead the class into inductive discussion of the errors:
 - a What exactly went wrong in the math problem?
 - b Is there something really wrong with the statements about poor Mary? What?

- c Does logic tell us that sufficient evidence exists to affirm that Mary has erred?
 - d Is it possible that Mary really is wrong?
 - e What exactly does logic tell us about the discussion? What exactly do we know?
- 3 As a concluding activity for this lesson, sum up what the students have learned by informing them that we call mistakes in logic *fallacies*. In the succeeding lessons, the students will learn to recognize common fallacies and even to give them special names because they are so common. Tell them that in the next lesson we shall begin by naming the mistake or *fallacy* in the discussion about Mary.

Lesson Five: The *Ad Hominem* Fallacy

This begins the actual study of specific logical fallacies. How easily the students master *ad hominem* is a good herald of how they will do in the following lessons. *Ad hominem* is in many ways the most difficult for students to master but the easiest to apprehend superficially because it deals with people's personalities, in which most students of this age group have a compelling interest. This is also the fallacy that they will most frequently experience with their schoolmates. Use *ad hominem* to maintain interest and self-confidence, but do not be disappointed if the more subtle examples elude them. Before moving on to the succeeding lessons, be certain the students have grasped this fallacy.

- 1 Review what conclusions the groups reached about the "Mary" item in the preceding lesson. Through class discussion, lead students to see that the argument reduces itself to
Mary is wrong because I do not like Mary.
- 2 Ask the class, after placing *ad hominem* on the board, if anyone knows what language the phrase is in. Ask if anyone knows what *ad* and *hominem* mean. Do this by suggesting English words with *ad* and *homo* in them—as you would in vocabulary building exercises. Teach them inductively that the fallacies have been around as long as man has communicated and that the Greeks and Romans even put their own names to the more common ones. Therefore, all the names of the fallacies the students will learn will have Latin names. *Ad hominem* is the first to learn, and that is what they are going to do now.
- 3 Explain that the argument about Mary is fallacious, that it is *ad hominem*. Have them divide into groups and work out a rationale as to what exactly the nature of the fallacy is—mindful of the fact that the name means, as they now know, "to the man" in Latin and that the Mary argument commits this fallacy.
- 4 Have the group representative report the group's explanations after ten minutes. Guide the class discussion about the results of the group interpretations around to the correct definition: the *ad hominem* fallacy occurs when *someone states that a person's views are mistaken but offers as evidence nothing but what amounts to a criticism of the person*.
- 5 Ask the class as a whole if it can think of further examples of the fallacy heard at school or at home. The teacher must be very careful at this point to help the class understand that it is still a reasonable thing to criticize someone, e.g., Hitler was a bad person. But logic tells us that one may not offer as proof that a person is wrong about something only

- statements which are an attack on that person, no matter how well deserved the attack may be. To clarify this, have the students in groups ponder the following arguments. Which are fallacious? Which are not?
- a Hitler said people would be happier if they were more self-reliant, but I can't agree with him. I mean, look at the type of fellow he was.
 - b The editors of *Time* say we do not need another weapons system, and we totally disagree because the Soviets have developed three new systems in one year!
 - c Horace and Willie saw Ichabod cheat, but I don't think Ichabod did. Everyone knows Horace and Willie would lie about the temperature outside.
 - d Well, the *Washington Post* came out in favor of Kennedy for President. They're really wrong. What a liberal rag that paper is! I wouldn't subscribe to it were it free for ten years.
- 6 Have the class members go home and cut out, write down, or make up five examples of *ad hominem* fallacies which they will present to the class on the following day.
 - 7 After the students have demonstrated thorough mastery of *ad hominem*, you may choose to explain that the fallacy works in reverse, too. For example, "Joe Namath says Ace Panty Hose are great; well, I really like old Broadway Joe—he must be right." Have the students select advertisements, etc., which demonstrate the reverse fallacy.

Lesson Six: The *Ad Populum* Fallacy

The *ad populum* fallacy (literally, "to the people") is the perfect antidote to the strenuous preceding days. The students are now in tune with fallacies and have had practice in spotting them. *Ad populum* reinforces their burgeoning critical thinking abilities without the strain of *ad hominem*.

- 1 As you did in *ad hominem*, develop an understanding of the Latin name first.
- 2 Introduce the fallacy by generally asking: What exactly is the purpose of a pep rally? After the students have discovered that its purpose is to raise emotions in support of the team, ask them:

Suppose you were transferred to another school in the county. After some weeks getting used to your new school, there is a pep rally for *their* football team. Is your old area's football team now worthless because you are on the other side of the fence? Wouldn't you think so after participating in the rally?

Write the following three points on the board, and have each student pick a partner for a discussion of these points, keeping the pep rally example in mind:

- a Does emotion make an argument right? Why not?
 - b Is some team, organization, state, etc., right because you are loyal to it?
 - c If you had stated the problem given some days ago with the wrong answer more loudly and emotionally than anyone else, would you have been correct?
- 3 Ask some of the class members what conclusions they have reached about the preceding statements. Help them understand that any *reasoning which relies solely on emotion* is the *ad populum* fallacy.

- 4 Read to them any emotional speeches currently available as examples. (See Bibliography for an excellent source.)
- 5 Have them find or write their own examples of *ad populum* and present them to their groups. Have each group select what it feels is its best example of the fallacy and present it to the class.

Lesson Seven: The *Tu Quoque* Fallacy

This fallacy ("you also") the students generally find the most facile simply because they have committed it so often themselves.

- 1 To begin, review the reasons for the Latin names; review the fallacies so far studied; review the power of reason/logic in the search for truth. Ask the students to define *fallacy*. One of the most effective learning tools for the students in such a complex subject is constant review *back to the inception of the unit*. This keeps the unit in perspective.
- 2 Distribute the following handout to the class:

And now there are a few things I want to say about what my opponent has been saying about me in this campaign. As you know, since he has been bleating it all over the news media, Mr. Flint has charged that I have used in this race illegally acquired funds. Well, how should I respond to something like that? Not only is using illegally acquired funds contrary to law, but also it is immoral. This is a race to see the best man win, not the wealthiest. And that is why I truly regret to say that in reply to those charges I must make it known to the press and public that I have information that the money Mr. Flint has for his campaign has been illegally acquired.

Have the class in their groups reduce the above response to one sentence. Let each group's representative deliver the sentence to the class after five minutes. Discuss which is the best and why.

- 3 While the students are still in their groups, let them discuss any error in reasoning they believe the response makes. Be careful to make this as literal as possible. Introduce this inductive process with such queries as, "If you were a reporter seeking the truth, would you accept the politician's statement? If so, why? If not, why not?" Have the students compose responses to your questions; let the groups share the responses. Select the most appropriate ones.
- 4 Now place *tu quoque* on the board, translate the Latin for them, and let the students discover on their own that the fallacy name fits the situation they have just reviewed.
- 5 Ask them to write down at least five examples of *tu quoque* they have experienced in the last two weeks. Share these in groups.
- 6 In groups let the students role play a group of reporters and a sly official, etc. Or let the group enact a parent coming home to find the house a wreck. Trying to determine what happened, the parent runs into charges and countercharges from the two children. Follow the accepted pattern of role-playing: warm-up activities, the role, then a period of time to allow disengagement.
- 7 Caution the class that the heart of *tu quoque* is that it avoids the issue, but that, in fact, the countercharges must also be dealt with. It is not that we are going to ignore the politicians' counterclaims, but that we shall carefully consider the charges as they occur.

Lesson Eight: The *Post Hoc, Ergo Propter Hoc* Fallacy

This, the last of the fallacies, is to most adults the one found most frequently. Simply stated, *post hoc* is the fallacy of affirming a causal relationship between two events which *seem* related (statistically or otherwise). The name in Latin means "after this, therefore because of this. . . ."

- 1 Give the students (on handouts or orally) any barrage of events:
 - a The rain in Wisconsin was 12 percent above normal last year; there was a 12-percent increase in automobile accidents last year also. Watch out for rain!
 - b My uncle, who suffered from a lung disorder, moved to the piney woods of Texas. After two years he was much better. Piney woods can cure anything.
 - c Milk consumption in Oregon was up 4 percent last year; so was jogging. Jogging is great for the milk industry.
 - d Every time I cut the grass, it rains. Don't you know it'll rain this afternoon: I just finished the lawn.
 - e In every state whose police cars have red lights there were no indictments of sheriffs last year, according to an AP survey. However, those whose police cars have blue lights last year had a greater than normal rate of prosecutions of county sheriffs. This year I am glad I am moving to a state where they use red lights.
- 2 Let the class brainstorm in groups about the above. Tell them there is definitely something incorrect or fallacious about every one of the above. Let them distill the fallacy as best they can from the examples. Compare group analyses.
- 3 Give the students the Latin name; let them make up some examples of the fallacy in groups. Share the fallacies with the class.
- 4 Caution the students that statistics can show a relationship between two events, but that correlation of events takes a great deal of documentation by experts over many years. It is better to take a careful, skeptical attitude toward any argument that relies solely on statistics.

Lesson Nine: Review

The following are excellent and complex examples the teacher may use for evaluation or for review. These should *not* be read but written. (*Listening* for logical evaluation will be considered in subsequent lessons.) Have the students identify the fallacies by name. (Note: The following are my adaptations from *Fundamentals of Logic*, pp. 20, 21, 23, 35, 45. See Bibliography.)

- 1 Dear Faculty:

Never have I been so disgusted and ashamed of a group of so-called "intellectuals" as I was when I read the decision not to allow our fine football team to play in the Rose Bowl on January 1. They obviously showed extremely poor judgment in the Rose Bowl matter. I think the faculty is just plain jealous of what little fame the players and coaches get from a game like the Rose Bowl. It is most unfortunate that you twenty-eight people can call the shots, for we now know what kind of judgments you make.

Sincerely,
Carol College, '65 [*ad hominem*]

- 2 Air Force General "Butch" Herbert has testified before Congress in favor

of our starting to manufacture the new RS-1099E. In fact it is his view that it would be absolutely disastrous to our defenses if we do not immediately start building these bombers in great quantity. But his views are ridiculous and are nothing more than the expression of ruthless self-interest. For, according to the Associated Press, in two months General Herbert will retire and become a high-level executive and stockholder in the bomber division of General Juggernaut Corporation—the very people who will build the RS-1099E. [*ad hominem*]

- 3 The story runs that when the Moscow subway was first opened to visitors in the 1930s, an American tourist was invited to inspect one of the stations. He was shown the self-registering turnstiles and the spotless washrooms. "Fine," he said; then, looking down the tracks, "How about the trains?" They showed him the safety devices and the excellent tile frescos on the tunnel walls. He was again impressed, but he continued to look anxiously down the tracks. "How about the trains?" Snapped his guide, "How about the trains? How about the fact that in Alabama you have no subways at all!" [*tu quoque*]
- 4 Christians, to arms! The enemy is at the gate. Buckle on the armor of the Christian and go forth to battle. With education, evangelism, and dedication let us smite the Communist foe and if necessary give up our lives in this noble Cause! We cry, "We shall not yield! Lift high the blood-stained banner of the Cross and on to victory!" Coexistence is impossible. Communism is total evil. Its methods are evil and its ends are evil. We must hurl this thing back into the pit from whence it came! [*ad populum*]
- 5 *Doctor:* You drink two hot scotches every night, don't you?
Mark Twain: Yes, I do, but I only drink them as a preventive of toothache. I've never had a toothache! [*post hoc*]

Lesson Ten: Listening with Logic

This lesson provides an opportunity to develop listening skills as well as to perfect mastery of the fallacies. Get a cooperative teacher to help present this lesson.

- 1 Instruct the class that listening for errors in reasoning is as important, if not more so, than detecting them in reading material. Oral communications form the bulk of our daily transactions of ideas; consequently, it is necessary to be sensitive to logic in these communications. Inform the class then that Mr. (or Ms.) — and you will, in front of the class, recite a script which is a discussion between two friends. You have studied the script, and you know that there are five distinct fallacies present in the roles. Possibly all four the class has studied are there; possibly some are omitted and others repeated. The class's task is twofold:
 - a Having detected the probable fallacy, reduce it in their own words to one or two statements.
 - b Identify the fallacy.
- 2 The script follows. Read it twice to the class.

Ted: Did you see that Ormand Telly is running for the Senate?
Bob: So?
Ted: Are you going to vote for him?
Bob: Maybe. Why?

Ted: He contradicts himself so much, Bob. That's not what we need in Washington.

Bob: Shoot! You contradict yourself all the time. [*tu quoque*]

Ted: Trust me. He's lousy.

Bob: You're wrong about Telly. Heck, Ted, even your own family won't claim your radical politics. [*ad hominem*]

Ted: Listen, buddy, since I've been voting, there have been four races for the Senate, and every time I voted for a guy, he has won. If you want to vote for a winner, vote against Telly. [*post hoc*]

Bob: Yeah, sure.

Ted: Let me tell you a few things about Telly: did you know he is anti-business? That if he gets in, his socialist views are going to lose you your job? We're going to have a disaster in this country that'll beat the Depression by 100 stock market points! He and his godless friends in Washington will team up together with that communist-loving rascal in the White House and do their dead level best to see that you support every welfare family from Oregon to Delaware. No, sir. You'd better vote against old Telly, or he'll vote against you. [*ad populum*]

Bob: Tell me about it. I wouldn't vote for your man 'cause you're the sorriest political expert to come down the pike in ten years. And you know it, Ted. So let's stop all this mess. You vote for the fellow you want; I'll do the same. [*ad hominem*]

- 3 Now have the class divide into groups and discuss what they have heard. Have the groups decide on the answers and present them to the class.
- 4 Have the groups make up their own scripts. Have each group present its script as a mini-play to the class (the previous role-playing activities will prove an asset here). Those students not acting out the script must detect the fallacies along with appropriate summations in their own words. Before presentation review each group's script for accuracy and clarity consistent with the tone of the play.

Lesson Eleven: Culminating Experience

You may elect to do one or both of the following:

- 1 Present a traditional debate to the combined English classes of the school. Any fallacy detected by a panel of student judges gives the debate to the other side. You will be the final arbiter. All comments are to be made after conclusion of the debate. Use a tape recorder to ensure accuracy.
- 2 Present a play to the combined English classes or to another English class, as appropriate. Build in fallacies. Have selected students explain to the audience:
 - a What logic is all about.
 - b The sections of the play which were fallacious and *why*. Naming the fallacies for the audience is unnecessary.

Supplementary Activities

As you deem appropriate, there are several other informal fallacies the class may find enjoyable and useful. A brief outline of them follows. (Note: The following are classic examples condensed from *Fundamentals of Logic* [see Bibliography]; try composing some of your own.)

- 1 *Ad verecundiam* (appeal to authority): Supporting an argument with reference to an "expert" who is really not an expert; e.g., "If Dr. John-

son says the Soviets will overrun Africa by 1985, then they will." But who exactly is Dr. Johnson? Is he really an expert? Suppose he is a respected biochemist but not a political scientist—a fallacy has occurred.

- 2 *Petitio principii* (begging the question): This fallacy always takes the reduced form of S is true because S is true; e.g., a physician in one of Molière's plays accounts for the sleep-giving power of opium by claiming that it has a "dormative virtue."
- 3 The fallacy of *amphiboly* (multi-meanings possible) occurs on occasion; e.g., "Clara Schumann was too busy to compose herself." She could not pull herself together, or could she not write music as her husband did? Another example of equivocal expression is, "I hereby bequeath one hundred dollars to Eliza Singleton and Daisy Singleton." The arguer can interpret the statements any way that suits personal interests.

Bibliography

- Bryan, William Jennings, ed. *The World's Famous Orations*. vol. X. New York: Funk and Wagnalls, 1906. (The nominating speech for James G. Blaine for President in 1876, pp. 79-80, is a good example of the *ad populum* fallacy. I have quoted from this excellent source of speeches in this unit.)
- Carney, James D., and Richard K. Scheer. *Fundamentals of Logic*. New York: Macmillan, 1964. (A fine basic text to help the teacher master logical principles. An excellent treatment of informal fallacies.)
- Hayakawa, S. I., et al. *Language in Thought and Action*, 3d ed. New York: Harcourt Brace Jovanovich, 1972. (The classic treatment of semantics. An excellent treatment of abstraction, chap. 10.)

Nostalgia and the Interview

Unit Plan by Lois Easton

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**Teacher's
Comments**

Let this unit be fun—it can be! It has built-in motivation: nostalgia continues to be a very popular escape to what is thought of as a happy past. Students will enjoy the creation and presentation of their projects. One year we had a dance marathon with appropriate 1920s music, dress, and dances; another year, an original play of the Depression involved the entire class as crew or cast. Your students may even have some heart-warming experiences through their interviews with members of a different generation. The first year we did this unit, many of my students visited a nursing home for their interviews. They were invited back for a Mother's Day party, and many brought gifts for the lovely ladies they had met. Some students continued their visits over the summer.

Let yourself join in this fun. Share that Elvis or Sinatra record and the fan club collection (complete with *his* autograph) that you shoved into the closet when you turned thirty. Show 'em the bop, bunny hop, or surfing. Dress one day in those pedal pushers and loafers (each with a shiny penny in it, of course) you somehow keep around, saying you'll use them for gardening. Have fun too!

Fun as it can be, this unit is also an excellent vehicle for learning and practicing the basic processes of communication, research, writing, creating projects, and presenting oral reports.

It was originally designed for and taught to (with?) ninth grade honor students in humanities and regular ninth grade students in English. I think it could be successfully taught in grades eight and ten through twelve, with a bit of adaptation.

As you survey the unit, you'll discover that it can really be considered a multitude of units rolled into one: a unit in the fundamental communication processes; a unit in primary source investigation (the interview); a unit in development of listening skills; a unit in nostalgia (exploration of the allurements of the past); a unit in organizing nonfiction writing (preparing the summary); a project and writing unit based on use of primary and secondary research sources.

All of these facets may be taught as one unit, or you can select only those facets you can use profitably in the classroom. The unit will not suffer too much, for example, if you decide to eliminate discussion of the arts of questioning and listening planned for Lessons Six and Seven (although I believe it would be wise to require students to prepare questions in advance of their interviews and submit them to you to be evaluated). The unit can be taught, therefore, with just the question-writing itself, the interviews, the summaries and additional writing, and the reports and projects resulting from the interviews. I would not advise elimination of any of these components.

I have tried throughout to suggest not just one but a variety of approaches so that teachers can select the one or more most appropriate to their resources, style of teaching, and students. In some cases, such as Lesson Seven on listening, the teacher may even choose to eliminate the activities following the lesson.

Overview

I don't believe a pretest is an appropriate way to begin this unit; in fact, I don't believe a pre- or posttest is applicable and have suggested alternative methods of evaluation. The unit should begin with some kind of motivation (not much, for a unit like this is intrinsically motivating). I have suggested a variety of ways to introduce the unit under Advance Preparation as well as

in Lesson One. Selection of motivation will depend to a great extent on materials, equipment, and personnel available to you, but there are some motivational ideas that require nothing but a bulletin board and some construction paper or a class that likes to talk.

Lessons Two through Five provide you with a mini-barrage of background information to help students write intelligent interview questions. Anything you can provide in the way of films, recordings, and handouts (see Attachments and Bibliography of Selected Resources) will help. A fine line exists, however, between giving students too much background and too little. You'll want to give them enough so that they have some basis for forming specific and intelligent interview questions but not so much that the interviews themselves are rendered meaningless. The interviews should be your students' primary sources of information about the past, with your information providing no more than a hint of what is to come. The assignment given at the conclusion of these lessons involves reading one of Frederick Lewis Allen's books listed in the Bibliography. The length and level of difficulty of these books makes this assignment appropriate only for seniors or advanced students.

Lesson Six on The Art of Questioning is one of those lessons you may choose to eliminate. If you do, be sure to assign the question-writing at the end of the lesson. The purpose of this lesson is to help students focus on the sender-message parts of the communication process, specifically to demonstrate how their questions and manner of questioning will affect the answers they receive and, ultimately, the success of their interviews and ensuing reports.

Lesson Seven on The Art of Listening, like Lesson Six on Questioning, can be eliminated. Its purpose, similar to that of the lesson questioning, is to provide for a more productive interview experience. Listening, however, is a skill too often ignored in language arts, and it might be profitable to take advantage of its natural "tie-in" to a nostalgia unit requiring interviews.

The actual interview is preceded by a mock interview in class which will give students a chance to test their questioning and listening abilities by writing an experimental summary. Assigning two or three students as observers of the interview (using The Mock Interview: Observer's Notes found in the Attachments) will assist you and the class in evaluating the success of the mock interview.

After students have conducted their interviews, they will probably need in-class time to work on and consult with you about their summaries and the additional writing, reporting, and projects resulting from the interviews. The three days I've suggested (Lessons Ten, Eleven, and Twelve) may not be sufficient for the needs of your class.

Many students will prepare projects and reports that should be shared with the entire class; I've set aside three days for this (Lessons Thirteen, Fourteen, and Fifteen) but again, you may have to adjust this time period. A panel discussion (Lesson Sixteen) completes the unit.

General Objectives

The student:

- 1 demonstrates an expanded knowledge of at least two previous decades;
- 2 demonstrates a knowledge of fundamental oral and written communication skills (The student will bridge the ever-present generation gap by meeting on a one-to-one basis with people two or more decades removed.);

- 3 shows ability to plan and conduct an interview;
- 4 gains a perspective on the historical development of popular styles, fads, trends, and attitudes;
- 5 improves speaking, listening, reading, and writing skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

- 1 evidence of practicing effective listening;
- 2 summaries of interviews;
- 3 participation in a mock interview;
- 4 participation in Nostalgia Day;
- 5 participation in panel discussion;
- 6 presentation of projects and reports.

Materials

Films, records, filmstrips of choice for Lessons Two through Five (see Bibliography of Selected Resources)

Materials that *may* be needed for reports, projects, motivational activities: Lift-off slides (see *Media & Methods*, January 1977, or *Learning*, April 1974, for technique) using magazines, clear Contac paper, construction paper, soapy water, slide frames, scissors, iron, glue

Other slides using camera

Slides borrowed from various commercially prepared kits

Tape recorder and blank tapes

Record player

Projectors (16 mm, opaque, filmstrip, overhead)

Handouts to be prepared from Attachments:

Sample Unit Plan (if it is to be used) or List of Student Activities

Subjects for Coordinated Slide/Audio Show

Items of the Past: Memorabilia (for projects)

What Kind of World Was It: Group One, 1896; Group Two, 1914; Group Three, 1935 and 1942; and Group Four, 1945 and 1951

A Capsule History of the Century (from *McCall's*)

The Art of Questioning (a worksheet)

The Mock Interview: Observer's Notes

Some Common Transition Words for Paragraphs

Copies of the Frederick Lewis Allen books listed in Bibliography of Selected Resources, if appropriate (see Lessons Two through Five).

Daily Lesson Plans and Activities**Advance Preparation**

- 1 Select and prepare motivational materials for Lesson One. Suggestions requiring advance preparation follow; others requiring less preparation are listed under Lesson One.
 - a A slide/audio show. Prepare slides from pictures in old magazines, newspapers, history and reference books, etc. Take appropriate music or speeches and coordinate your visual/audio impact. (See subjects for coordinated Slide/Audio Show in Attachments.) Another way to put together a slide/audio show is to borrow slides, particularly from commercial kits your district has purchased for use in history and social studies classes. Arrange these with records of music or speeches into a meaningful introductory program.
 - b A collage of music can be prepared. Tape record music from the '20s to the '70s. Mix or fade in and out of music from different decades.

See if students can identify the period of each piece of music.

- c Start a bulletin board a few days in advance of the unit, adding one letter of its title at a time until it is headed "Those Were the Days," or "Nostalgia." Add pictures if available (see Bibliography of Resources).
 - d At the same time, put a "word of the past" (see Items of the Past: Memorabilia in Attachments) on the board each day for several days preceding the unit.
 - e Prepare an opaque movie (roll of butcher paper with pictures, writing, drawings, etc., rolled through the opaque projector) showing *current* trends, fashions, listings of the top 10 songs, movie ads, best sellers, etc. With this movie pose the question, "What Has Changed?" (Adapt the idea into a bulletin board presentation if an opaque projector is not available.)
- 2 Prepare for other unit activities:
- a Arrange for a mock interview for Lesson Eight. Recruit another teacher or adult to be interviewed and request some background information.
 - b Select a committee of students to prepare for a Nostalgia Day sometime during the unit. These students should select the era to be celebrated and plan, organize, and arrange all the activities for Nostalgia Day. Such events might include a dance contest, a contest for the most authentic costume, etc.

Lesson One

- 1 Use motivators 1a, 1b, or 1e above, or appoint a buzz group to list "The Way We Are" with special attention to what's "in" in fashion; values of the '80s; current slang; contemporary heroes, heroines, and villains; popular forms of recreation; etc. Collect lists and discuss with class.
- 2 Have students in groups or as a whole class list the top 10 television shows or movies. Dissect one (or more) list to discern what it says about America as a whole.
- 3 List events in a typical American day today. Consider Student X's day and, possibly, the days of Lady Y and Gentleman Z. Relate events in these people's lives from sunrise to sunset to a picture of typical America.

Draw attention to your bulletin board, using this to begin a preview of the unit. You might distribute the Sample Unit Plan (see Attachments) or your version of it. Announce to students that, during this unit, they can expect to:

- 1 learn some facts, fads, and foibles that characterize previous generations;
- 2 learn about the communication process, including how to prepare for, conduct, and summarize an interview;
- 3 interview at least two people who are two or more decades older than themselves;
- 4 summarize their interviews;
- 5 present all or a selected part of their findings to the rest of the class, using a variety of written, oral, and visual techniques.

Lessons Two through Five

Provide background information about the past in a variety of ways as listed below:

- 1 Distribute handouts, Groups One through Four (see What Kind of World Was It? in Attachments). Discuss.

- 2 Select from list of films, records, and filmstrip kits in Bibliography of Selected Resources.
- 3 Distribute handout, A Capsule History of the Century. (See Attachments.) Discuss.
- 4 Select "tidbits" from *Only Yesterday*, *Since Yesterday*, and *The Big Change* by Frederick Lewis Allen or from any of the other books listed in Bibliography of Selected Resources.
- 5 Play a sample of radio shows (many of which are available on commercial recordings; also see the Bibliography). Discuss what the shows say about the period.
- 6 Play dance music of the past decades. Try to obtain a recording of each dance (and check to see if any other teachers in your building will dare to help you demonstrate one or more of the following dances: waltz, charleston, foxtrot, jitterbug, lindy, bop, bunny hop, hokey pokey, stroll, surfing).

Assignment (for older or advanced students only): Each student will select one of the three Frederick Lewis Allen books to read by Lesson Sixteen.

Lesson Six

The Art of Questioning: Tell students that how they write questions will directly influence the interview and everything else they do in the unit. Teach this part of the unit by distributing the worksheet on The Art of Questioning in the Attachments and (1) letting students, in small groups or individually, work inductively on the concepts; or (2) lecturing from the notes below. If you let students discover the concepts through the worksheet, discuss their answers at the end of the class and fill in the "gaps" in their information. If you choose to present this material through the lecture method, get student involvement by asking them for examples of each point covered.

- 1 Types of questions:
 - a to get facts, ask What? When? Who?;
 - b to get ideas or relationships in general, ask How? Why?;
 - c to get analysis or critical thinking, use the terms: Explain, Explain the fact that, Give me reasons, Prove, Which?, Account for, What is the importance of?, Analyze, Tell why you agree/disagree, Give illustrations, How do you explain?;
 - d to get an evaluation or provoke thought, use the terms: Evaluate the statement that, Clarify, Show how, Explain;
 - e to get a description, use the terms: Tell, Discuss, Describe, State, Illustrate.
- 2 Expected answers:
 - a Fact questions will elicit brief answers, lists.
 - b Idea questions will elicit longer answers and require reflection.
- 3 Techniques of good questioning:
 - a Ask questions simply and clearly in a voice that can be heard (particularly with older people).
 - b Pause after the end of your question to indicate that the question is finished and that an answer is expected. Give the person a chance to think over your first question and shape a response.
 - c Ask one question at a time.
 - d Make questions concise and to the point.
 - e Except in special occasions, avoid slanting a question to get a special response. Make your question objective so you get an honest answer.

Avoid emotionally charged words.

- f Be natural but vivid, interesting and interested.
- g Have your questions in some kind of order, preferably chronological, so that you do not jump around and confuse your interviewee.
- 4 Pitfalls in questioning:
 - a Asking multiple questions; shooting a second question before the respondent has a chance to reply to the first.
 - b Asking "whiplash" questions, that is, a statement followed by a question.
 - c Asking vague or ambiguous questions. (Example: What happened in 1933?)
 - d Having to ask many questions to get a desired response; using too many lead-in questions.
- 5 Preparation for questioning:
 - a Know something about the person to be interviewed.
 - b Research your subject's background so that you can ask intelligent questions.
 - c Prepare an interview sheet with plenty of space between questions for answers and tangential questions and answers.
 - d Begin the interview with an open, friendly, interested attitude and keep that mood throughout the interview by showing signs of encouragement: nodding head, murmuring, and paraphrasing what interviewee has said. Silence or disagreement will destroy this atmosphere.
 - e Allow interviewee to do most of the talking, at least 60 percent of it.
 - f Hold the interview in a comfortable room free from distraction.
 - g Be courteous, using "please" and "thank you" to begin and end your interview (and sprinkle liberally throughout it).

Assignments. Announce that the class will have a chance to practice interviewing in Lesson Eight. As a class, discuss the background of the person you will be interviewing and formulate ten questions appropriate to ask during the mock interview. Assign five more questions from each student, due on date of Lesson Eight.

Remind students that they are to select two people at least ten years apart in age and at least twenty years older than they for their interviews. If students do not have someone immediately in mind (a relative or friend of the family's), suggest that they contact a nursing home, a Senior Citizens Center, or "adopt" a neighbor or friend's grandparent or other elderly relative as an interviewee. Tell students to write a short biography of the person they are to interview, including age and general background first. Then assign them to write twenty questions they feel they could ask their interviewees, based on what they know about the interviewee and what they have learned from the background information presented to them in Lessons Two through Five. Direct them to label each question by type (Fact or Idea) so that they'll be aware of the impact of their questioning. These are due on date of Lesson Eight.

Lesson Seven

The Art of Listening: Point out to students that the best questions in the world are meaningless if their answers are not listened to. Do one or more of the listening exercises below to demonstrate.

- 1 Have one student read a fairly lengthy passage that contains a list of items. Have students, after listening to that passage, try to recall on paper the entire list of items.
- 2 Read a short passage from a highly interesting book. Ask students detailed questions to see how well they listened.
- 3 Play the game Twenty Questions.
- 4 Give a prepared talk that has several main points. Have students list the main points in outline form, then tell them how many there were.
- 5 Read aloud instructions on how to construct something that can be made in class (ojos de diós or origami birds are ideal, if you can provide the materials). Have students see if they can complete the project after only one reading of the instructions.
- 6 Contrast passive and active listening by having students first listen to a prepared speech, recording, or talk. After the selection is over, have them discuss what they heard to estimate the depth of their understanding passively. Repeat the selection, and then ask students how much they missed the first time. Ask them to analyze why they heard more the second time.
- 7 Place pairs of students back to back. Give one of each pair a fairly complicated abstract drawing. Direct the students with the drawing to describe it to their partners so that the partners can draw it. Allow no conversation between partners. Compare the drawings and tell students that this is passive listening. Have students change roles, distribute another but similar drawing, and this time allow partners to talk to each other. Compare drawings and tell students that this is active listening.
- 8 Compose a character description of someone in the class. Read it through and have students try to identify the student being described.
- 9 Read aloud a short dramatic story. Have students note the point at which they can guess the ending to the story and what their guess is; have them also note the time and changes they later make in their predictions.
- 10 Emphasize to students these attributes and benefits of good listening:
 - a listen from the first word;
 - b recognize and select different types of listening: listen actively when required and passively when required;
 - c recognize that good listening will prepare for intelligent contribution to a conversation;
 - d emphasize that good listening will also allow the listener to "sense" the feeling or mood of a conversation and allow adjustment to it.
- 11 Discuss levels of listening:
 - a simple listening (hearing noises without discrimination, listening for general impressions, listening to get the general plan or idea, listening to the radio while doing something else);
 - b listening for information (understanding simple facts, incidents, directions);
 - c listening for main ideas (weighing importance of ideas, understanding the need for details to develop those ideas, listening for various points of view, beginning to evaluate);
 - d listening for narrative (understanding relationship of ideas, facts, or incidents; appreciating unity of thought; listening for enjoyment, relaxation, appreciation);

- e critical listening (understanding speaker's purposes, validity of argument, evaluating).

12 Discuss the levels of listening appropriate to the interviews.

Assignments. Tell students to indicate what form (active/passive) and level of listening are required after each of their interview questions.

Ask students to:

- a write a detailed description of a piece of music—preferably jazz, classical, or any music without words;
- b summarize a TV show heard but not seen;
- c summarize the announcements read in homeroom at the beginning of the day;
- d summarize the conversation at the dinner table the previous evening.

Lesson Eight

The Mock Interview: Arrange an interview with you as initial interviewer and another teacher or adult as interviewee. Present questions the class wrote during Lesson Six. Use an overhead projector or write the questions on the board so that the students can follow your procedure and note when you are allowing the interview to follow a tangent. Have students note responses the interviewee gives.

Select three students to be observers of the interview and have them use the Observer's Notes found in the Attachments.

Open the interview to the class, calling on them to use the five additional questions they were assigned to write during Lesson Six. Write these questions on the board as they are asked.

Call for observer's reports of the interview process and discuss them.

Collect questions students prepared for their own interviews and grade them.

Assignment. Summarize the mock interview, to be handed in at the beginning of Lesson Nine. Set a deadline for completion of the actual interviews. (Three days should be sufficient.)

Lesson Nine

- 1 Collect summaries of the mock interview students wrote during Lesson Eight. Arrange for duplication or a transparency of several of these, chosen at random.
- 2 If you haven't already done so, distribute the list of activities students can do to present the findings of their interviews to the rest of the class. Discuss possibilities.
- 3 Project some of the summaries of the mock interview on the overhead, distribute copies of them or read aloud and discuss some of the attributes of a good summary. Stress that interviewers' questions are not important in the summary, just the answers interviewees give. Suggest that sometimes the information given by the interviewee may be out of order and has to be organized. Seldom can a good summary be written directly from notes. Information can be organized chronologically or by main ideas.

This would be a good time to talk about use of transition words. Distribute the list of transition words in the Attachments and discuss their usage.

Lessons Ten, Eleven, and Twelve

Devote three days to in-class preparation of summaries and projects, reports, and further writing.

Lessons Thirteen and Fourteen

Present projects and reports.

Lesson Fifteen

Nostalgia Day report (if desired) prepared by a student committee selected at the beginning of the unit.

Lesson Sixteen

Panel discussion: The Way We Were and the Way We Are. Arrange a panel discussion with students representing various eras in American history (the Jazz Age, the Depression Years, the War Years, the Post-War Years, the 1960s, and the present). Group the students according to the Allen book they chose to read, if appropriate. Such groups should base some of their remarks on the information included in the Allen books which they were to have read by this lesson. Have all groups debate or discuss the following topics: fads; dress; customs; rules; heroes, heroines, and villains; values; the media; science and industry; slang; family and social patterns; roles for men, women, and children.

The panel should explore the differences between then and now, not necessarily to decide what was (or is) better (although that will probably come out of the discussion) but to wrap up the unit itself. If the panel does turn into a "which is better" discussion, end it with a realistic look at nostalgia (see "Those Bad Old 'Good Old Days,'" *Scholastic Voice*, May 8, 1975, for further information).

In the "Good Old Days," there was:

- 1 no inflation (in 1863 it took \$150 to buy a pair of shoes).
- 2 no unemployment (in 1877, 3 million were jobless; during the worst year of the Depression, 1933, 10 million were jobless).
- 3 no compulsory education (2 million children, aged 4-15, worked full-time, up to 14 hours a day at the most grueling of jobs).
- 4 no pollution (in 1900 the air in Pittsburgh, with its steel and iron plants, was unbreathable; Chicago's stockyards dumped animal waste and carcasses directly into the rivers).
- 5 no drugs (patent medicines were almost all alcohol and very popular; liquor could be bought by anyone high enough to reach the counter; and opium was sold on the streets).
- 6 a better quality of life (no plumbing, no refrigeration, no central heat, no purified water).

End your panel with every student making a prognosis for the future.

**Bibliography
of Selected
Resources**

Print

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- . *Only Yesterday*. New York: Perennial Library, Harper & Row, Publishers, 1931. (also lively history)

- . *Since Yesterday*. New York: Perennial Library, Harper & Row, Publishers, 1972. (again, lively history)
- American Heritage Editors. *American Album*. New York: Ballantine Books, 1976. (pictures of American life)
- Butterfield, Roger, ed. *The American Past*. New York: Fireside Books, Simon and Schuster, 1976. (historical pictures)
- Campbell, Hannah. *Why Did They Name It*. New York: Ace Books, 1964. (a fascinating study of brand names and product history)
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- Fuller et al. (Associated Press). *The Instant It Happened*. New York: Harry N. Abrams, Inc., Publishers, 1976. (pictorial trip through history)
- Goldman, Eric F. *The Crucial Decade and After: America, 1945-1960*. New York: Vintage Books, Random House, Inc., 1973. (good history)
- Good Old Days*, various issues available at newsstands monthly. (entertaining)
- Lee, Calvin B. T. *The Campus Scene: 1900-1970*. New York: David McKay Company, Inc., 1970.
- Mack, Herb, et al. *What Was It Like? When Your Grandparents Were Your Age*. New York: Pantheon Books, 1976. (pictures, simple but informative)
- Manchester, William. *The Glory and the Dream: A Narrative History of America, 1932-1972*. Two volumes. Boston: Little, Brown and Company, 1973, 1974. (good background information)
- McCall's*, April 1976. (anniversary issue, quite good throughout)
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- National Geographic Society. *We Americans*. Washington, D.C.: National Geographic Society. (excellent pictures)
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- Scherman, David E., ed. *The Best of Life*. New York: Avon Books, 1963. (famous photographs that tell much about America)
- "Those Bad Old 'Good Old Days,'" *Scholastic Voice* (May 8, 1975) pp. 2-5. (describes how the "good old days" were not so good in reality)
- Time-Life Editors. *Time Capsules: 1923, 1927, 1932, 1939, 1950, and 1959*. New York: Time-Life Books, 1969. (extremely valuable reference work)

Films

- America. I Know You*, Filmfair. (color, 6 minutes)
- America. The Promise Fulfilled and the Promise Broken*, Time-Life. (color, 52 minutes)
- American Time Capsule*, Pyramid. (color, 3 minutes)
- American Vision*, Encyclopedia Britannica Educational Corporation. (color)
- The Golden Twenties*, McGraw-Hill. (b/w, 69 minutes)
- Heroes*, American Memoir Series, NET (b/w, 29 minutes)
- The Innocent Years*, NBC. (b/w, 52 minutes)
- Life in the Thirties*, NBC. (b/w, 52 minutes)
- Mirror of America*, National Audio-Visual Center. (b/w, 36 minutes)
- Norman Rockwell's World: An American Dream*, Films, Inc. (color)
- Not So Long Ago, 1945-1960*, NBC, McGraw-Hill. (b/w, 54 minutes)
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The Sixties, Pyramid. (color, 50 minutes)

The United States in the Twentieth Century—1932-1940, Coronet Instructional Films. (b/w, 21 minutes)

Yesterday's Witness: A Tribute to the American Newsreel, Blackwood Productions. (color and b/w; how the newsreel brought news to Americans, samples of newsreels)

Filmstrip Kits

The American Decades: 1920s, 1930s, 1940s, 1950s, Filmstrip House. (superb set!)

Recordings

Golden Days of Radio, Longines Symphonette.

I Can Hear It Now: 1919-1932, Columbia (sounds of history).

The Sound of Fifty Years—the 1920s to 1970s, Scholastic Records (sounds of history).

The World: Original Cast (Howdy Doody—but well done!—and rare), PIP Records, Leslie Productions.

Various dance records, Educator Recordings.

Some Sources

Blackwood Productions, 58 W. 58th, New York, New York 10019

Educator Recordings, Beardsley Station, P. O. 6062, Bridgeport, Conn.

Encyclopedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, Illinois 60611

Filmfair Communications, 10900 Ventura Blvd., Studio City, CA 91604

Filmstrip House, 432 Park Ave. S., New York, New York 10016

Longines Symphonette, Symphonette Square, Larchmont, New York

McGraw-Hill, 1221 Avenue of the Americas, New York, New York 10020

Pyramid Films, Box 1048, Santa Monica, CA 90406

Scholastic Records, 50 W. 44th St., New York, New York 10036

Time-Life Multimedia, Time & Life Building, Rockefeller Center, New York, New York 10020

Attachments

Sample Unit Plan or List of Student Activities

During this unit you can expect to (1) learn about some of the facts, fads, and foibles of the past; (2) learn how to prepare and ask specific questions to conduct an interview; (3) interview people twenty or more years older than you are; and (4) summarize and present the results of your interviews in a variety of written, oral, and visual ways.

Throughout this unit, I will be "stealing" time here and there from you for movies, music, filmstrips, etc.

The Interview Questions

You will be given instruction on how to write effective interview questions and on how to conduct a good interview. You will need to select a minimum of two people (at least ten years apart in age and twenty years older than you) to interview. These can be parents, grandparents, great-grandparents, neighbors, uncles, etc. For each person you choose to interview, you will need to write *at least twenty specific questions* for your interview. Submit these when finished along with the name, age, relationship (if any) to you, and a short biography of the person to be interviewed. I will check your questions, make suggestions, or ask you to rewrite them, and then you may proceed with your interview. Remember you must submit the questions before interviewing and presenting the results of your interview.

The Summary

Organize your interview notes (put all comments about the same subject together or arrange similar topics in sequence with each other) and present your findings in a summary report. You might title your report "The Way it Was, 19__." (Provide the dates of the eras your interviewees are concerned with.) Your report does not have to be lengthy but *does* have to be organized: do not just copy directly from your notes. Organize them first.

Presentation of Your Findings

After your interviews are completed and summaries submitted, you need to present some of the information you learned during your interviews in some way to the rest of the class. Select one or more of the possible techniques below (or add others you think of, after you've checked them out with me).

- 1 Prepare a research paper in which you select one of the topics mentioned in your interview and do some in-depth study of it. Present the facts your interviewee mentioned and then add whatever else you discovered during your research.
- 2 Present an oral report to the class in which you discuss what you learned from your interview. Supplement what you say with audio-visual aids, if possible.
- 3 Prepare a filmstrip, an opaque movie, an 8-mm movie, a slide show, etc., which you create to describe the period of the interviewee. Add sound, if you can.
- 4 Put on a live demonstration, with the clothes, the games, the dances, or the fads mentioned by your interviewee.
- 5 Create a mural, mobile, diorama (shoebox scene), bulletin board, library display, soap carving, poster, collage, scrapbook of memorabilia (old pictures, magazine articles, high school newspapers, etc.), or a 3-D artifacts "painting" or "sculpture" or "montage" representing the period of the interviewee. Make these creations representative of either one particular generation or make them into a comparison of that generation with ours.

- 6 Write and present an original play, or an original short story or poem that deals with the generation you explored in one of your interviews.
- 7 Make up a magazine or newspaper that illustrates the generation you explored through your interviews.
- 8 List the customs, fads, conveniences, etc., mentioned by the interviewee. Make a companion list of current customs, fads, and conveniences, etc.
- 9 Write a personal opinion essay answering the questions: What was the benefit of living in the past? Was it good? How does it compare with the present?
- 10 Collect any of the following from a previous era and write a paper, give an oral report, or prepare a display to show how the items reveal the values of that time: newspaper or magazine ads; names of heroes/heroines; greeting cards; miscellaneous photographs; school pictures, report cards, textbooks; a painting done between 1900 and 1950; comic strips/cartoons; columns and human interest stories in newspapers and magazines; toys; children's books; clothing.
- 11 Explore in depth and report on any of the terms on the handout, *Items of the Past: Memorabilia*. (See Attachments.)
- 12 Prepare a mural, series of drawings, or booklet explaining how to do a dance, play a game, or dress fashionably in the period you studied.
- 13 Select a hero/heroine of the age you studied. Research and report on him/her. Compare your choice with a contemporary hero/heroine.
- 14 Trace a product like Coca-Cola or Jell-O from its beginning to the present. Consider advertising, development, reception by the public, etc. A good reference is *Why Did They Name It?* by Hannah Campbell.
- 15 Analyze the humor popular in the period you studied. Consider movies as well as other forms of entertainment. What made people laugh then? If you'd like, compare with today's humor.
- 16 Find the lyrics of a song popular in the time you studied. Discuss what it reveals about the people of that time. Compare with a contemporary popular song.
- 17 Study the Presidents of the U.S. during the time you explored. Discuss a few ways national politics have changed since then.
- 18 Consider just one group of our society—women, minorities, or teens—and research the position of that group in the period you studied. Compare, if you like, with present times.
- 19 Do local research—investigate the life of your town or school through local newspaper files (the morgue), old annuals, or school newspapers. Compare your town or school then with now.

Subjects for Coordinated Slide/Audio Show

Slide

Picture of soldiers, WW I
 Soldiers marching
 Book burning
 Trenches
 Poster: America Needs a Fighter
 Boys playing soldier
 Tanks
 Homecoming: WW I
 Prohibition: Advertisement "Buy Now"
 Ripping up a bar
 Celebrating repeal
 Lindbergh standing by plane
 Lindbergh headline in the *New York Times*

Times

Lindy's plane surrounded
 Lindy's N.Y. tickertape parade
 Depression: man with a protest sign
 Stock market chart: declining
 Depression shack
 Dustbowl farm
 Autos and emigrants in California
 Overturned cars: Wall Street
 Strikes: 1937
 Student protest: Columbia, 1932
 Radio: a couple sitting by one
 How to Build a Crystal Set: kit
 Family around radio
 Radio's personalities
 Bergen, McCarthy, W. C. Fields
 WW II
 Franklin D. Roosevelt
 The *Arizona* on fire
 Hitler
 Hitler and chauffeur
 Young Sinatra
 Service window flag
 Women riveters
 A B-17
 B-17 homeward
 Plane in flames
 Times Square on VE Day
 A-bomb
 Fallout shelter
 Korean battlefield
 Wounded soldiers
 Suburbia
 Family view
 Housing chart
 Suburban culture (lawnmower, lawn chairs)
 Cocktail party
 Youth smoking pot
 Old car: transportation
 Transportation chart
 Commuter chart

Coordinated Recording

It's a Long Way to Berlin

Keep Your Head Down, Fritzie

Help the Boys

Keep the Homefires Burning

Billy Sunday Opposes Repeal

De Brewer's Big Horses

W. C. Fields's Monologue on Prohibition

When Lindy Comes Home

Buddy, Can You Spare a Dime?

Which Side Are You On?

Stan Freeberg: Radio

Jack Benny Introduction

Chase & Sanborn 100th Anniversary

FDR speech

Remember Pearl Harbor

Spike Jones: Der Fuehrer's Face

Sinatra: Five Minutes More

Landing on a Wing and a Prayer

When the Lights Go on Again

Atomic Power

Soldiers Who Want to Be Heroes

This Is a City

Cohen's Auto

Squeezed cars
 Auto as a social medium: drive-in
 Backseat necking
 Teenagers
 Change stand on nudity
 Fashions: like mother/unlike daughter
 Clothing fads: shirt tails out
 embroidered pants
 mismatched shoes
 Crazy antics: college mud fight
 dance marathon
 goldfish swallowing
 Hair: short
 Long hair
 Mohawk
 Ducktail
 From pop to rock
 Jitterbug
 Dick Clark
 Elvis
 Man with hands over his ears
 Article: How to Talk to a Hippy
 40s slang
 Pepsi ad slang
 Ad translation
 The 60s
 Electronic opiate: TV
 TV set
 Kids around TV set
 Family around TV set
 Ozzie and Harriet
 Parr and Weaver
 Chart of TV watching time
 TV camera
 TV antennas over city
 Hand on TV controls
 Computer
 Wires
 The message maze: billboards
 The tube
 Man asleep in front of set

Two-Car Garage

Bathing Suit Never Got Wet

Tom Lehrer: College Days

Hair

Crosby and Mercer

Glenn Miller to Bill Haley

Mairzy Doats

Chickery Chick

Cement Mixer
 Berle

Talk to Each Other

McLuhan

What Kind of World Was It?*Group 1 (born circa 1896)*

Of concern to *them*, thus the subjects for imprinting Group 2 children (born 1914—ages 1 to 7 through 1921): The Mexican Revolution with Pancho Villa, Gen. Pershing in pursuit; Amundsen reached North Pole, Scott reached South Pole. First transcontinental airplane flight. S.S. *Titanic* sank. Chinese revolution under Sun Yat-sen overthrew Manchu dynasty. Income tax authorized. Panama canal opened. World War I. The I.W.W. Prohibition law passed. The Russian Revolution began. An influenza epidemic killed 20 million people, including 548,000 Americans. In the years while their children were growing up they talked much about the war, America's role in it, and their own parts. They did this while playing "500" and Mah Jong while the kids (Group 2) "slept" on the daybeds and drank it all in.

Born, circa 1896. Now in their '70's. They serve, if they are not retired, as chairmen of the board of the world's largest corporations; as members of the Board of Regents of the largest universities; as heads of the most influential committees in Congress and the Senate; as publishers and owners of the mass media. These are the tribal elders, sitting in our society's long house. They may not be influential much longer, but while they are, they create the stage setting in which The Movement does its thing.

By the Time They Were 18: The stars in their galaxy were Sara Bernhardt, Florenz Ziegfeld and Rudolph Valentino. The big pictures were Ben Hur (1907, in 16 scenes), Quo Vadis (1913) and Birth of a Nation (1914). The first time they heard sound with a motion picture was in Don Juan (1926). The cartoons they read in their newspapers were Little Nemo, Old Doc Yak, and Col. Heeza Liar. Popular cartoons with more polished techniques were The Katzenjammer Kids, Krazy Kat and Mutt and Jeff.

What Kind of a World Was It? (1896): U.S. population: 66,970,000. Gross national product: \$13.6 billion. Price index: 40 (1929-100). No. of motor vehicles: Nil. No. of telephones: 404,000-5.7 per 1,000 population. No. of radio sets: Nil. No. of television sets: Nil. Productivity per man hour-49.5 (1929-100). Power input-65,045,000 horsepower.

Imprints (Age 1 to 7):

God's in his heaven, all's right with the world.

Cleanliness is next to godliness.

Man earns his bread by the sweat of his brow.

Man was born in sin, but can achieve heaven by good works.

God created the world and all that is in it, and this has continued from the beginning of time.

Man, through his rationality, can solve all problems; it is only emotion and feeling that get in the way.

The important thing is to find answers; not to ask questions. We already know the questions.

Truth has already been established. It is simply a matter of transmitting it to the young.

We have a mission in the world, and it is to make other people believe and act as we do.

What They Believed: There was never any question as to who held authority: the parents did. Old folks knew what was going on. What was going on that was of concern to the parents was the Spanish-American war, the South African (Boer) war, the Filipino war, the Boxer rebellion in China, the Cuban Revolution, and the assassination of President William McKinley. Stirring times; not unlike our own.

Group 2 (born circa 1914)

Now in their mid-50's. They are, for the most part, the people who are in charge of industry, business, finance, government, education, the church and the mass media. This is, in short, The Establishment. The Establishment may be defined as people who have the same backgrounds, share the same inputs and imprints, hold pretty much the same views. This generation went through two traumatic episodes: The Depression (they were in their late teens, early 20's then) and World War II (they were still young enough to fight). Both events profoundly influence their decisions today. It is against this age that The Children of Change have mounted their offensive.

Some Other of Group 2's Inputs: Steinbeck's "The Grapes of Wrath" (1940), whose message, 30 years later, is just coming across. Academy Awards: James Stewart in "The Philadelphia Story"; Ginger Rogers in "Kitty Foyle." Best picture: "Rebecca." The Kentucky Derby winner was Gallahadion; The Heisman Trophy winner was Tom Harmon of Michigan; the Chicago Bears won the N.F.L. championship, and, almost incidentally, Franklin Delano Roosevelt and Wendell Wilkie were the presidential aspirants. Wilkie's slogan of "One World" fell on deaf ears. But Group 3 would hear it loud and strong.

Group 2's *imprints* largely consisted of the wave of nationalism and pride that followed America's participation in World War I.

Their *inputs* included the automobile (which increased mobility, privacy and sexual freedom), the radio (which broke down provincial restraints on information); most of all The Depression; and some kind of participation in World War II. The "set" of their times was strongly economic (just finding a job and making a living was difficult and increasingly militant).

The *Saturday Evening Post* furnished much of the input for non-intellectuals: "Tugboat Annie," "Tutt & Mr. Tutt," "Alexander Botts and the Earth-worm Tractor Co.," Chief Engineer Glencannon and the S.S. *Inchcliffe Castle*. The net effect was reinforcement of the American mythology. Mom's Apple Pie and cigar-smoking monkeys were visual inputs. In retrospect, an old timey sort of world. It was shattered one morning at Pearl Harbor and for the first time Group 2 became aware of an Asia that wasn't based on the lyrics of *The Mikado*. The experience was traumatic. Group 2 never recovered; the "Cold War" was part of the result. Someplace in there, a Bomb went off. It was Group 2's bomb.

What Kind of a World Was It? (1924): U.S. population: 114,113,000. Gross national product: 87.6 billion. Price Index: 99 (1929-100). No. of motor vehicles: 7,612,940. No. of telephones: 16,073,000-139.7 per 1,000 population. No. of families owning radio sets: 1,250,000. No. of families owning television sets: Nil. Productivity per man hour-91.7 (1929-100). Power input-459,000,000 horsepower.

What They Believed: Well, among other things, that America had the answers to almost everything. If other people would just listen. This was about to come unraveled in 1939 and 1942, but they had no way of knowing that then. What don't we know now?

The heroes were Wylie Post, Will Rogers, Amelia Earhart, Lou Gehrig, Schoolboy Roe. Everything fiercely patriotic: Fourth of July type parades, chromed helmets flashing in the sun; picnics in the park; flags waving. Another world, another time. Gone now.

Group 3 (born between 1935 and 1942)

Group 3 Imprints: Their parents were still (in 1935) caught up in the Depression. Largely pre-occupied with jobs, money, acquisition of material objects. Things were getting a little better, largely due to war contracts around the world. Conflicts in Morocco, Ethiopia, Spain, China and in Western Europe created a demand for American goods, particularly iron and oil. The parents (Group 2) had by now largely romanticized America's role in World War I. Even so, a strong isolationist feeling persisted; not to get "involved" again. But involvement increased. The parents talked about the loss of Amelia Earhart; sinking of the U.S. gunboat *Panay* by the Japanese; nationalization of the Mexican oil industry; the world's first surviving quintuplets; the killing of John Dillinger; the New York World's Fair. Parental emphasis was still on thrift and saving. During Group 3's early lives, tin foil and aluminum foil, grease and paper were saved. Although the "enemy" did not have any aircraft capable of flying either the Pacific or the Atlantic, children were instructed in air-raid procedures and coastal cities were blacked out.

What Kind of a World Was It? (1935): U.S. population: 133,402,000. Gross national product: 125.8 billion. Price index: 91 (1929-100). No. of motor vehicles: 34,849,134. No. of telephones: 23,521,000-175 per 1,000 population. No. of families owning radio sets: 29,300,000. No. of families owning television sets: Nil. Productivity per man hour-134.6 (1929-100). Power input-2,759,018,000 horsepower.

Group 3 was born between 1935 and 1942. Its members joined the 18-to-24 age group in 1953 (in time to participate in the Korean War) or, at the latest, to participate in the American part of the Vietnam War (1961). Today they are 27 to 34 years old. They are in lower or middle management positions in most institutions. World War II and The Depression are only infantile imprints for them. Group 3 is a war generation: (Spanish Civil War, Italian-Ethiopian war, Chinese Japanese war, beginnings of World War II, Pearl Harbor, Korean War, Vietnam war). They grew up in the shadow of The Bomb and the ICBM. And of Sputnik. They find themselves caught at the interface between an old (Group 1, Group 2) value system and that of the New Youth. For the next 20 years, this is the group to watch. In the game that's goin' on, they'll have to choose sides soon.

Group 3 Inputs: Radio and Saturday afternoon matinees constituted most of the educational input for this group. Roy Rogers, Gene Autry, Hopalong Cassidy and the Cisco Kid were film heroes. The cowboy image, as created by Hollywood script writers, was very strong. It was reflected in the choice of Gary Cooper in "High Noon" for an Academy Award (1953). Television did not significantly influence this

group (the first continental broadcast was in 1951). The Korean War and the prospects of military service did. The Bomb, and then the Bigger Bomb, the ICBM's, the Cold War, the McCarthy hearings were all realities for teen-age minds. Comic books formed the basis of the fantasies of many youngsters; the "good guy," "bad guy" mythology of the parents was reinforced. There was little public questioning of the values of the American society, either in the schools or out of them. The mass movement of the more affluent out of the cities and into the suburbs created little enclaves of people of the same race, same age group, same economic and educational background. Isolation and alienation had begun, and it mostly affected Group 3.

Group 4 (born between 1945 and 1951)

What Kind of a World Was It? (1953): U.S. population: 159,636,000. Gross national product: 365.4 billion. Price Index: 170 (1929-100). No. of motor vehicles: 56,221,089. No. of telephones: 50,373,000-312.7 per 1,000 population. No. of families owning radio sets: 44,800,000. No. of families owning television sets: 20,400,000. Productivity per man hour: 190.9 (1929-100). Power input: 5,726,886,000 horsepower.

Group 4 Inputs: This was the first TV generation. TV began trans-continental broadcasting in September, 1951. By the time Group 4 was of kindergarten age, there already were 33,269,000 sets in use. The TV set took over the role of babysitter, mother, father and teacher. The mythologies that had earlier been transmitted by parents to children, on radio, and through comic books and school texts, now were reinforced on the TV screen. There was one important difference—in its direct broadcasts of news coverage, and in some of its documentaries—the experience was not "edited." With minor exceptions this became the first mass medium that "told it like it is." Not always, of course, but often enough to impress young minds. It was one world. It was also highly fantasized, through re-runs of old movies; through commercials. But some of it was "real" and it was *now*. What was taught in school appeared to some so irrelevant that they wondered why one attended class at all. Some didn't. Some of the latter set out to change a system TV had made irrelevant.

Their entire experience has been in the Age of the Bomb, television, the war in Vietnam, space satellites, nuclear energy, jet transport, economic affluence, computerized technology, urban dissolution, suburban sprawl, a growing public awareness of poverty and racism; most of all a world order dominated through institutions, by Group 2 leaders in the form of a military-industrial complex of political and economic forces for which they did not vote and in which they have no voice. The educational system appears to be largely intended to furnish more leaders for "The Establishment." World War I, The Depression, World War II, the Korean War are dim historical memories. Nearly everything they are taught in school appears irrelevant to the world in which they find themselves. When they try to change "The System," they find themselves confronted by "The Establishment." Some of them keep trying. Some of them drop out. Some of them don't care. Because of television, this probably is the best educated, most aware generation in the history of any civilization. It knows it will inherit "The System." The question it asks is whether it wants to.

Group 4 Imprints: Parents and grandparents had survived two World Wars and The Depression. They were enjoying a new affluence brought about largely by the application of a rapidly advancing industrial technology. The family problem was still money but in a different context: not whether there was any, but how best to spend it. Contemporary events that the parents talked about in the presence of children were the signing of the Korean War armistice; the death of Stalin; Mt. Everest climbed; Russia's H-Bomb, ten years ahead of time; The McCarthy hearings; the fall of Dien Bien Phu (although its relevance to the future of the Group 4 children in the U.S. was not then apparent). Sputnik I was launched in 1957. Although few saw its significance then, Sputnik was profoundly to influence the American educational system, by turning its emphasis from the humanities to scientific technology. By the time Group 4 entered college, this had become an important point.

The transistorized, miniaturized radio took information out of the living room and into the relative privacy of city streets and the interiors of automobiles. Starting in the mid-1950s there was a wave of new inputs. It poured through the interstices of the Group 2 parents. For most of Group 4 it was just another form of entertainment—not unlike Guy Lombardo or Lawrence Welk for their parents. To some, the new sound and the new sight were signals for a revolution. It was a revolution based on electronic technology. It fed on information; songs of protest, non-filtered words and images. And not the type likely to be found in the classroom. The revolution begins here.

**The Biggest, the Best, the First and the Worst:
A Capsule History of the Century**

	HEADLINE OF THE DECADE	FAMOUS FIRSTS
1870s	President Ulysses S. Grant Opens Centennial in Philadelphia	Alexander Graham Bell invents the telephone.
1880s	OKLAHOMA LAND RUSH BEGINS; 20,000 homesteaders pour in as territory is opened	Thomas A. Edison patents the light bulb.
1890s	TEDDY ROOSEVELT'S ROUGH RIDERS TAKE SAN JUAN HILL	The first radio broadcast (of a sailing race) is beamed from J. P. Morgan's yacht off Sandy Hook, N.J., to the Associated Press.
1900s	PRESIDENT MCKINLEY SHOT; ROOSEVELT SWORN IN	The Wright Brothers' flying machine works and so does Henry Ford's Model T.
1910s	ARCHDUKE FERDINAND ASSASSINATED; WAR LOOMS	<i>Tillie's Punctured Romance</i> , the first feature-length comedy, was directed by Mack Sennett and starred Marie Dressler and Charlie Chaplin.
1920s	STOCK MARKET COLLAPSES; PANIC ON WALL STREET	Charles Lindbergh in <i>The Spirit of St. Louis</i> flies alone from New York to Paris in 33½ hours.
1930s	HITLER INVADES POLAND; France and England Serve Ultimatum	Mrs. Oliva Dionne gives birth to five baby girls in her farmhouse in Ontario.
1940s	PEARL HARBOR BOMBED; U.S. ENTERS WAR	The atomic bomb is dropped on Hiroshima.
1950s	Senator Joseph McCarthy Charges State Department Infested with Reds	Dr. Jonas E. Salk perfects a vaccine capable of immunizing human beings against polio.
1960s	PRESIDENT KENNEDY ASSASSINATED IN DALLAS SUSPECT CAPTURED; LYNDON JOHNSON SWORN IN	The Moon Walk: "One small step for man, one giant leap for mankind."
1970s	NIXON RESIGNS	Gerald Ford, first unelected President of the United States, takes office.

	THE BIG BOOK	MARRIAGE OF THE DECADE	THE BIG SONG
1870s	Mark Twain: TOM SAWYER	Lord Randolph Churchill marries Miss Jennie Jerome of New York at the British Embassy in Paris.	"Silver Threads Among the Gold"
1880s	Joel Chandler Harris: UNCLE REMUS	President Grover Cleveland, 49, marries his ward, Miss Frances Folsom, 21, in the White House.	"Oh, Promise Me"
1890s	Charles Monroe Sheldon: IN HIS STEPS	Miss Consuelo Vanderbilt marries the Duke of Marlborough.	"After the Ball Is Over"
1900s	Upton Sinclair: THE JUNGLE	Miss Anna Eleanor Roosevelt weds her fifth cousin Franklin D. Roosevelt.	"Shine On, Harvest Moon"
1910s	Booth Tarkington: PENROD	Banker Joseph P. Kennedy marries Miss Rose Fitzgerald of Boston.	"Over There"
1920s	Kahlil Gibran: THE PROPHET	Mary Pickford, "America's Sweetheart," marries Douglas Fairbanks.	"Yes, We Have No Bananas"
1930s	Margaret Mitchell: GONE WITH THE WIND	King Edward VIII abdicates to marry American divorcée, Wallis Warfield Simpson.	"Over the Rainbow"
1940s	Dr. Benjamin Spock: THE COMMON SENSE BOOK OF BABY AND CHILD CARE	Princess Elizabeth and Lt. Philip Mountbatten are married in Westminster Abbey.	"White Christmas"
1950s	J. D. Salinger: CATCHER IN THE RYE	Grace Kelly of Philadelphia marries Prince Rainier of Monaco in Monte Carlo.	"You Ain't Nothin' but a Hound Dog"

1960s	Betty Friedan: THE FEMININE MYSTIQUE	Jacqueline Kennedy marries Aristotle Onassis on the island of Skorpios.	"Hello, Dolly"
1970s	Peter Benchley: JAWS	Elizabeth Taylor remarries Richard Burton.	"The Way We Were"
	SUPERSTARS (FEMALE)	SCANDALS	SUPERSTARS (MALE)
1870s	Susan B. Anthony	Widespread graft revealed in President Grant's cabinet; Secretary of War impeached.	P. T. Barnum
1880s	"The Divine Sarah" Bernhardt	Presidential candidate Grover Cleveland admits supporting the illegitimate child of a Buffalo widow with whom he had lived.	Buffalo Bill Cody
1890s	Lillian Russell	"Lizzie Borden took an ax/and gave her mother 40 whacks./ When she saw what she had done,/she gave her father 41."	William Jennings Bryan
1900s	Carrie Nation	Famous architect Stan- ford White is killed by Harry K. Thaw. In the sensational murder trial Thaw charges that White had "ruined" his wife, showgirl Evelyn Nesbit.	Theodore Roosevelt
1910s	"Princess" Alice Roosevelt	147 women workers perish in a fire that sweeps the sweatshop premises of the Tri- angle Shirt Waist Company in New York.	Charlie Chaplin
1920s	Garbo	The Teapot Dome scandals rock the Harding administra- tion.	Rudolph Valentino

	SUPERSTARS (FEMALE)	SCANDALS	SUPERSTARS (MALE)
1930s	Shirley Temple	Lindbergh's infant son is kidnapped and murdered.	Franklin D. Roosevelt
1940s	Judy Garland	Charles Chaplin is acquitted of violating the Mann Act but found guilty in a paternity suit brought against him by a young protégée.	Clark Gable
1950s	Marilyn Monroe	Ingrid Bergman leaves her husband to live with Italian director Roberto Rossellini and bears him a son out of wedlock.	Frank Sinatra
1960s	Jacqueline Kennedy	Mary Jo Kopechne is drowned when Senator Ted Kennedy drives off the bridge at Chappaquiddick.	The Beatles
1970s	Billie Jean King	WATERGATE.	Muhammad Ali
	Helen Markel and Vivian Cadden		

Items of the Past: Memorabilia

Select some of these items or terms for your bulletin board and/or make this list available for student projects.

knickers	zoot suits	ration books
Kilroy was here	victory gardens	running boards
rumble seats	jitterbug	hubba-hubba
ash barrels	newsreel	cream off the top
feather bed	the wood box	springhouse
sad iron	Buster Brown suit	a wrapper
a shirtwaist	flapper	morning glory horn
talking machine	stereoscopic viewer	airship
Liberty Bonds	flivver	organ grinder
Decoration Day	23 Skidoo	flypaper
whistle britches	cliff-hangers	crystal set
Gibson Girl	a Mother Hubbard	a hack
elocution	haberdasher	bloomers
"At Home"	water closet	bobbed hair
spit curls	Art Deco	the Monkey Trial
Mah-Jongg	a Tin Lizzie	bathtub gin
marathon dancing	dole	Hooeyvilles
Okies	G-men	swing
boondoggling	beatnik	Dust Bowl
tree-sitting	white bucks	3-D movies
bobby sox	cat's whiskers	hula hoops
sacks	charleston	cinerama
subtitles	big apple	two-step
lindy	rhumba	mambo
tango	stroll	bop
jive	twist	frug
calypso		

The Art of Questioning

Name(s) _____

- I. Label each sentence below by the *type of answer it would get*, FACTS or IDEAS. For example, this question: Who was the President during the New Deal? would probably get a FACT for an answer: Franklin D. Roosevelt was President during the New Deal.
- _____ 1 Describe an old radio show like Fibber McGee and Molly.
 - _____ 2 What was KDKA?
 - _____ 3 Why was it so famous?
 - _____ 4 What was a Captain Midnight Decoder badge?
 - _____ 5 Why were Laurel and Hardy so funny?
 - _____ 6 Would you please show me how to do the charleston?
 - _____ 7 Do you agree that *The Wizard of Oz* is a classic film of 1939?
 - _____ 8 What are some of the musicals that came out in the 1940s?
 - _____ 9 When did you get your first TV set?
 - _____ 10 Do you think TV sets were scoffed at when they first appeared?
- II. Words that indicate whether you're asking for facts or ideas:
- 1 *What, When* or *Who* questions generally indicate that you are asking for facts. Name some other words that lead to factual answers:
 - 2 *How* or *Why* questions generally indicate that you are asking for ideas, relationships, analysis, evaluation, or description. Name several more words that accomplish the same thing:
- III. Determine what is wrong with the following questions:
- 1 What was the top song in 1932? I mean, what song did you listen to the most and who sang it and were they a famous group?
 - 2 My mother talks a lot about Mario Lanza and my dad usually gets mad and says that Eddie Fisher is better and who is Mario Lanza?
 - 3 I personally don't like dumb films like Charlie Chaplin's movies but perhaps you can tell me why they are so good.
 - 4 First tell about when you were in high school and the things you did and then about when you were just a little kid.
 - 5 What happened in 1933?

The Mock Interview: Observer's Notes**Observer** _____

- 1 Keep track of the type of questions asked by placing a mark under either Fact or Idea after each question:
FACT ||| **IDEA** |||

Total the number of Fact questions and Idea questions asked. Do you think too many Fact questions were asked? _____ Do you think too many Idea questions were asked? _____

How should Fact questions be balanced with Idea questions to produce a good interview?

- 2 Were questions asked in a clear voice that could be easily heard? _____ List questions not asked in a clear voice.
- 3 Did most questioners pause after the end of their questions so that the interviewee had a chance to respond? _____ Mention those that did not.
- 4 Did most questioners ask one question at a time? _____ Give examples of multiple questions.
- 5 Were most questions direct and simple with excess words eliminated? _____ Give examples of wordy or confusing questions.
- 6 Were most questions objective (no personal opinion added)? _____ Give examples of any slanted or biased questions.
- 7 Were questions asked in an order that made them easy to follow and understand? _____ Which questions seemed out of order or confusing?
- 8 Were there any vague questions?
- 9 Who did most of the talking, the interviewer or the interviewee?
- 10 Did the interviewer give the interviewee any positive "feedback" like nodding the head, murmuring "umhmm," or paraphrasing what was said?
- 11 Did the interviewer give the interviewee negative feedback, such as silence or disagreement?
- 12 Was the interviewer courteous, saying "please" and "thank you," for example?
- 13 Was it evident by the questions asked that everyone listened actively?
- 14 Did you notice any students taking notes?
- 15 Were any questions repeats of questions asked previously?
- 16 Did questions follow an order based on the question preceding (an indication that the interviewer had been listening to the preceding answers)?
- 17 What kind of listening do you think was going on during this interview?

Some Common Transitions for Paragraphs

Meaning	Use			
in addition to	furthermore moreover besides likewise	also too like again	next first last lastly	equally important finally
comparison	similarly likewise in like manner			
contrast	but however still otherwise after all	nevertheless on the other hand on the contrary although this may be true		
result	therefore hence accordingly	consequently as a result		
time	here by that time meanwhile at length later	immediately soon in the meantime afterwards		
place	here by that there beyond nearby	opposite to across from next to beside		
summary or repetition	to sum up in brief on the whole in short	as I have said in other words as has been noted for example		in fact for instance indeed in any event

Futurism: Framework and Composition

Unit Plan by Leah A. Marquis and Elizabeth Carros Keroack

Leah Marquis is currently teaching at Shawsheen Technical High School in Billerica, Massachusetts. Her responsibilities include teaching courses in composition and journalism as well as both world and American literature. She is finishing her M.A. from Middlebury College, Vermont, and has also attended Oxford University, England.

Elizabeth Carros Keroack has taught English for ten years; her special interest lies in the instruction of writing at the secondary level. She is currently finishing her doctoral dissertation in Curriculum Development at Boston University.

Teacher's Comments

Having finished the team-teaching of a lengthy composition course, we realized the need to develop a follow-up unit which would not only reinforce the writing skills our students had so recently acquired, but also motivate them to continue to grow critically and creatively. We asked ourselves what kind of high-interest curriculum could sustain students' interest in the compositional process while strengthening their individual conceptual knowledge of the world around them?

The study of the future loomed as a topical possibility. After all, few students are totally disinterested in those events that will shape their lives in the years ahead, yet many are bored by the overused and inane compositional topics foisted on them because of teacher desperation. If, over time, the occasionally successful shot-in-the-dark assignment fails to induce students to compose willingly and often, perhaps the study of the future (futurism) could constitute an alternative to failure. Or so we began to think.

After concentrated study of the concept of futurism, we judged it to be an excellent organizational tool for the instruction of composition. Its examination provides students with possible creative experience in all modes of writing—narration, information, exposition, and persuasion—thus allowing them to work at their individual developmental levels without fear of failure. Further, the study of the future integrates all of the language arts—speaking, listening, viewing, reading, and writing—and so fosters students' growing skill in areas not only used repeatedly in school endeavors, but also in the world outside the narrow confines of the classroom. Lastly and most importantly, as students work out the content of the futurism unit, motivation and self-satisfaction abound.

Overview

In 1970, Alvin Toffler revolutionized the attitude of a large segment of American society toward the future. *Future Shock* not only outlined the social and psychological effects of the technological revolution on the present, but also warned of the massive collision bound to result when unprepared citizens found themselves overwhelmed by rapidly accelerating changes in their world. It was little wonder that the book became an immediate best-seller, for it effectively crystallized the unspoken fears held for so long by many of the intellectual community and the public at large.

The shockwaves generated by Toffler's notions produced changes in the educational field, just as they did in business and industry. Specialists in social studies and science particularly became interested in using the future as an organizing concept for preparing students to adapt to change in their lives. A number of courses using this theoretical framework were developed and taught on all levels. Many of these courses in social studies and science still exist; unfortunately, little has been done to implement the future as a structural tool within the English curriculum. Certainly science fiction units have become commonplace additions to the curriculum, but the treatment of the future in language arts has been woefully neglected despite its enormous humanistic and practical value. Certainly this situation can be remedied through a curriculum unit which uses futurism as a vehicle to further composition skills.

In 1971, writers and researchers working under the auspices of the Center for Adaptive Learning, Inc., developed a curriculum model for classroom study of the future. Michael A. McDaniel's essay, "The Role of the Future in Education,"—Chapter Six of Alvin Toffler's collected essays, *Learning for Tomorrow*—gives a full outline and rationale of the proposed model, one that is based on student exploration of the seven major inter-

related agents which initiate change in all societies. These agents—demographic shifts, ecological shifts, cultural diffusion, social innovation, technological innovation, cultural-value shifts, and information-idea shifts—comprise a carefully structured operational methodology for the study of change, and as such involve students in mature interdisciplinary thinking. Implemented within a composition class, this model allows students the opportunity to discuss, read, and compose from each of seven different perspectives, thus fostering valuable cumulative learning rather than merely the narrow linear variety which accompanies most topical analysis.

General Objectives

The student:

- 1 draws upon areas of personal interest and authority in each writing attempt;
- 2 raises issues, asks questions, or suggests answers concerning problems inherent in an exploration, both personal and social, of the future;
- 3 explores the function, organization, and composition of the five distinct writing modes;
- 4 edits own compositions as well as classmates';
- 5 develops a functional knowledge of social and artistic criticism.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

- 1 class participation in discussions and group presentations based on the seven major agents which initiate change in all societies;
- 2 preparation and completion of eleven writing assignments (to be evaluated according to student adherence to assignment requirements):

a Personal Timeline	g Project Invention
b Societal Timeline	h Interview
c Population Proposal	i Art Project
d Ecological Letter	j Journal
e Short Story	k Formal Essay
f Personal Essay	

Materials

Books

- Hollister, Bernard. *You and Science Fiction*. Skokie, Ill.: National Textbook, 1976.
- Huxley, Aldous. *Brave New World*. New York: Harper & Row, 1969.
- Orwell, George. *1984*. New York: New American Library, 1961.
- Vonnegut, Jr., Kurt. *Welcome to the Monkey House*. New York: Dell, 1972.

Essays

- Ehrlich, Paul. "World Population and the Future," *Tomorrow*. New York: Scholastic Book Services, 1973.
- Swift, Jonathan. "A Modest Proposal," *Essays*. Dubuque, Iowa: William C. Brown, 1971.

Magazine

- The Futurist*. Washington, D.C.: World Future Society, 1978.

Stories

- Bradbury, Ray. "The Smile," *You and Science Fiction*. Skokie, Ill.: National Textbook, 1976.
- Vonnegut, Jr., Kurt. "Harrison Bergeron" and "Welcome to the Monkey House," *Welcome to the Monkey House*. New York: Dell, 1972.

Yarbro, Chelsea Quinn. "Frog Pond," *You and Science Fiction*. Skokie, Ill.: National Textbook, 1976.

**Daily Lesson
Plans and
Activities**

Lesson One: Introduction

- 1 Detail the philosophy and makeup of McDaniel's model for classroom study of the future. (See Overview and Bibliography.)
- 2 Define, discuss, and elicit examples of each of the seven change agents upon which the McDaniel model rests.

Lessons Two and Three

- 1 Catapult students into "future thinking" by having individuals construct Personal Timelines. (See Attachments.)
- 2 Allow time for completion and exchange of timelines in order to facilitate understanding of the many differing perspectives of the future.

Lessons Four and Five

- 1 Pair students for the purpose of composing their Societal Timelines (see Attachments) in which the seven elements of the model are clearly, though generally, delineated.

Lesson Six: Demographic Shifts

- 1 Begin detailed exploration of the seven change agents of the future. First introduce the concept of demographic shifts, the various effects of population upon culture, as this agent frequently appears in students' personal and societal timelines.
- 2 Read and discuss Jonathan Swift's satirical essay, "A Modest Proposal."

Lessons Seven and Eight

- 1 Read and discuss Paul Ehrlich's essay, "World Population and the Future," which provides students with a modern perspective on the population problem.
- 2 From awareness of the problems population has engendered in the past and present, have students fashion Population Proposals in narrative form, citing clear-cut means of resolving the population-related problems which loom for the future.
- 3 Read and evaluate compositions in small groups.

Lesson Nine: Ecological Shifts

- 1 Invite an ecologically knowledgeable science instructor and/or local meteorologist to brief students on noteworthy past and present ecological shifts.
- 2 Question the effect of nuclear testing, space travel, nonbiodegradable products, aerosol sprays, and the like on ecological balance.

Lessons Ten through Twelve

- 1 Have students read "Frog Pond" by Chelsea Quinn Yarbro in order to promote discussion on the theme of man's adaptability to environmental change.
- 2 Ask students to choose and research ecological issues of interest, and then to draft letters to public officials, industry, and/or the press, stating the nature of their concerns and proposing action for positive change. Drafts will be edited in small groups, revised by their authors, and mailed. Responses to the letters will be posted on the bulletin board.

Lessons Thirteen through Fifteen: Cultural Diffusion

- 1 Cultural diffusion is the transfer of values and concepts from one culture to another. Ask students to do research in order to compare their own culture's attitude toward family structure, male/female role images, or education with that of an alien culture.
- 2 Have students use their findings to write individual short stories depicting the merger of the cultures studied; stories should stress the diffusion and/or disappearance of quintessential cultural elements.

Lessons Sixteen through Eighteen: Social Innovation

- 1 Define social innovation as any of the changes which occur over time in such social agencies and systems as education, government, the economy, and the military.
- 2 Have students group themselves according to expressed curiosity about the changes imminent in one of the aforementioned systems. Groups then research in the school library the future direction of the system of their choice.
- 3 Have students synthesize their findings into group statements which categorize the nature of the changes the research indicates.
- 4 Ask individual students to develop personal essays substantiating their feelings regarding the information discovered.

Lessons Nineteen and Twenty: Technological Innovation

- 1 Introduce the change agent of technological innovation by initiating a class discussion of history's most famous inventions—their creation, creators, and implications for the future.
- 2 Have students list the twenty most significant inventions of all time and rate them in the order of their importance.
- 3 Have students pair off and ask them to devise new inventions which must fulfill useful societal functions. Inventors must (1) state their rationale for the invention, (2) describe its appearance and method of operation, and (3) design an advertisement to sell it to the public. (See Attachments.) Student creativity and the concrete compositional skills of argument, description, direction-giving, and use of propaganda are stressed in this assignment. Advertisements are posted on the bulletin board.

Lessons Twenty-one and Twenty-two: Cultural-value Shifts

- 1 Present for discussion several controversial issues relating to the question of what constitutes individual rights and privileges in today's society. The laetrile controversy, censorship, euthanasia, and living wills are just a few issues which should foster lively debate on the effects of time on attitudes.
- 2 Read Kurt Vonnegut's "Harrison Bergeron," a short story which shows the individual's fight for identity in a despotic future society.
- 3 Move discussion from the arena of the individual to that of the family as students are asked to examine their families' specific rituals and customs. How have these practices been altered by time and circumstance?
- 4 Ask students to write twenty questions for use in interviews to be conducted with people who are over fifty years old. Questions should reflect class discussion and student interest. The verbatim or paraphrased write-up of resulting interviews hones student transcription skills to a fine point.

Lessons Twenty-three through Twenty-five: Information-idea Shifts

- 1 Explain that information-idea shifts are all those discoveries of a natural and scientific nature which alter the course of history. Current experimentation in science, in general, and in medicine, in particular, is an excellent means by which to gauge the character of the future of mankind.
- 2 Generate discussion by asking students open-ended questions: Is a disease-free world possible? How long will it be before humans can reproduce synthetically? Do scientific researchers adhere to a moral code?
- 3 Have students collect newspaper and magazine articles related to class discussion. Articles are entered in student journals along with short personal commentaries on the issues.
- 4 After journal completion, ask students to construct a thesis statement on a scientific-medical issue of note and write a formal essay presenting information found on the subject. Restraint, fact-finding, and coordination of ideas are valuable outgrowths of this exercise.

Supplementary Activities

Changes within the arts—literature, music, art—are a reflection of societal value structures and, as such, are valuable to note. While student familiarity with literature and music may preclude in-depth study in those areas, art provides a new genre of field-based study for most high school students.

Arrange a class field trip to a local museum of fine arts. Before departure, give students a brief introduction to the major art periods, styles, techniques, and artists to be viewed. During the museum tour, have students take notes on specially featured selections and all others which personally fascinate them.

Back in the classroom, each student, in conjunction with the teacher, focuses on one work to study further. They research their chosen work of art, its artist, period, and attendant civilization, and they organize a paper based on their findings. (See Attachments for assignment specifics.) Read Ray Bradbury's short story "The Smile" as an example of one prediction of the future of art in society.

Bibliography**Magazine**

The Futurist. Washington, D.C.: World Future Society, 1978.

Books

Janson, H. W. *The History of Art*. Englewood Cliffs, N.J.: Prentice-Hall, 1963.

La Conte, Ronald. *Teaching Tomorrow Today: A Guide to Futuristics*. New York: Banham, 1975.

Moffett, James, and Betty J. Wagner. *Student Centered Language Arts and Reading, K-13*. Boston: Houghton Mifflin, 1976.

Toffler, Alvin. *Future Shock*. New York: Random House, 1971.

Toffler, Alvin, ed. *Learning for Tomorrow*. New York: Random House, 1974.

Supplementary Course Materials**Films**

Art Is?, National Gallery of Art Extension Service, Washington, D.C. 20565. (Free.)

Innovation (American Enterprise #3), Phillips Petroleum Co., Modern Talking Pictures Service, 2523 New Hyde Rd., New Hyde Park, N.Y. 11040. (Free.)

1984, Audio Brandon Films, 34 MacQuesten Parkway S., Mt. Vernon, N.Y. 10550. (Rental fee: \$30.)

The River Must Live, Shell Oil, Shell Film Library, 1433 Sadlier Circle W. Dr., Indianapolis, Ind. 46239. (Free.)

The Time Machine (H. G. Wells novel), Films, Inc., 35-01 Queens Blvd., Long Island City, N. Y. 11101. (Rental fee: \$35.)

Two for Fox, Two for Crow, Association Films, Inc., Association Films Regional Center, 410 Great Rd., Littleton, Mass. 01460. (Free.)

Who's Out There?, National Aeronautics and Space Administration, Washington, D. C. 20546. (Rental fee: \$117.25.)

Slide Lectures

Introduction to Understanding Art, National Gallery of Art Extension Service, Washington, D. C. 20565. (Free.)

700 Years of Art, National Gallery of Art Extension Service, Washington, D. C. 20565. (Free.)

U.S. Art—A Gift of Ourselves, Association Films, Inc., Association Films Regional Center, 410 Great Rd., Littleton, Mass. 01460. (Free.)

Books

Aldiss, Brian W. *Frankenstein Unbound*. Greenwich, Conn.: Fawcett, 1975.

Ehrenfeld, David W. *Biological Conservation*. New York: Holt, Rinehart and Winston, 1970.

Harrison, Harry, and Carl Pagner, eds. *A Science Fiction Reader*. New York: Scribner's, 1973.

Kelley, Leo P. *Themes in Science Fiction*. New York: McGraw-Hill, 1972.

Lucas, George. *The Star Wars*. New York: Ballantine Books, 1976.

Madsen, Alan L. *Tomorrow*. New York: Scholastic Book Services, 1973.

Attachments**Personal Timeline**

- 1 Your timeline should begin at your present age and continue until you die—your own death should be prophesied. If you die before you are seventy years old, you still must project the future until the year when you would have attained that age.
- 2 Work in intervals of five years (more detail is advised).
- 3 The effects that the following change agents have on you, your family, and your friends should be considered:
 - a population
 - b technical innovation
 - c social innovation (systems—education, government, the economy, and the military)
 - d culture and value shifts
 - e ecology
 - f acquisition of knowledge
 - g cultural diffusion (the ideas of different cultures coming together—a nation without boundaries)Important dates concerning family births, deaths, marriages, investments, jobs, changes of jobs, schooling, and acquisition of major pieces of property should also be indicated on the timeline.
- 4 Your projections should be probable or preferable, but not fantasized.

Societal Timeline

This line is to be constructed similarly to the personal timeline. Only the changes and major events in society are to be recorded.

- 1 75-year time span.
- 2 Work in intervals of five years (more detail is advised).
- 3 The following elements of society should be considered:
 - a population
 - b technical innovation
 - c social innovation (systems—education, government, the economy, and the military)
 - d culture and value shifts
 - e ecology
 - f acquisition of knowledge
 - g cultural diffusion (the ideas of different cultures coming together—a nation without boundaries)
- 4 Your projections should be probable or preferable, but not fantasized.

Project Invention

You are an inventor, a combination scientist and technologist. Consider your next project carefully. What is it that you will invent? Once you have an idea, develop it using the following format:

- 1 Illustrate and/or thoroughly describe the invention.
- 2 Explain its purpose and the method of its functioning (in layman's terms).
- 3 Why did you create your invention? Does it change society in any way? If so, how? If not, why not?
- 4 Design a written advertisement to "sell" your invention.

Culture and Values—Supplementary Project

Art is a reflection of the culture and values of a particular society and civilization. It has been important to humans since the first scratched primitive drawings of buffalo on cave walls thousands of years ago.

Select a piece of art from the museum visit, one which interests and attracts you. Record its name, the artist who created it, and the period to which it belongs. Describe the piece (be it painting, drawing, photograph, sculpture, furnishings, etc.) *thoroughly*. What does it look like? What is its subject? What theme or idea is conveyed? Comment on your immediate reactions to it. How and why does it appeal to you?

Using designated library periods following the visit, do further research on your chosen work of art. Begin with a short study of the civilization from which it came (country, time of origin). How is it a reflection of that civilization's culture or values? What does it tell you about what was important to the people who created and admired it? Which change agents are reflected in the artists's work? Go on to learn more about the artist. How are the artist's interests or personality apparent in the art? How has your understanding been improved through this research?

Finally, define "art." What do you believe it to be? Why? Project into the future to the year 3000. What one piece of art or one art form that is around today would be the best mirror of the twentieth century? Explain your choice.

Suggested Structure of Project

- 1 General information
 - a name, artist, period
 - b description
 - c immediate reaction and explanation
- 2 Research
 - a civilization
 - b reflection of culture
 - c artist's personality and message
 - d your understanding
- 3 Art of the twentieth century
 - a description of item
 - b explanation of choice
- 4 Personal definition of art

Advertising Comes to School

Unit Plan by Patsy Barrett

Patsy Barrett has taught English or communications at Kansas High School, Kansas, Illinois, and St. Joseph High School, St. Joseph, Illinois, Pima Community College, Pueblo High School, Sabino High School, and Santa Rita High School, Tucson, Arizona. She is presently teaching economics and world geography at Catalina High School, in Tucson. She has published numerous articles in scholarly journals and has appeared on programs for both NCTE national and secondary section conferences, as well as those of Arizona and California English Teachers Associations.

**Teacher's
Comments**

For five years I had been teaching some senior high classes of modern media, which included the study of visual literacy and media awareness as well as film history, filmmaking, and radio/TV production. Invariably my students wanted to do commercials for the radio/TV production courses. With pre-production planning that I required, the commercials were creative and technically done well, but the subject matter left a lot to be desired.

I decided the problem lay in the fact that the students were doing satires and parodies of ads not geared to prime-time viewing but something more geared to underground video that really was not going anywhere.

I suspected that students would learn more about advertising if they were able to do the "real thing"—first explore their own feelings, then learn advertising from the business world's point of view. It seemed to me the experience would be more meaningful to them if it approximated real situations with real clients, real products, following real principles and guidelines.

But first I had to find out more about advertising by enrolling in some university courses in marketing, creative advertising, and public relations. Then I arranged through my county career guidance program for six weeks of work-study with a local advertising agency. Next, I did a research project in the University of Arizona Archives of Television Commercials in order to feel competent to tell students how to do real commercials and print ads and to share the marketing theory, the objectives, language and art principles and psychology of advertising. I learned the whys, whens, hows of an ad agency—the excitement of a commercial shoot, the work involved in a sound mix session, the disappointment when a client axes a campaign or kills the whole account. Now I could not only help students to do meaningful, real study of advertising but I could answer career questions as well as technical how-to queries. Or could I? Would it work with students who are quite jaded about advertising? The answer—I could and it did work. The following is the unit I used.

Overview

This four-week unit is designed for senior high school or junior college students in English, media, marketing, or advertising. With supplementary materials it can be expanded into a nine-week quarter course where classes meet every day, or it can be used for a semester where the classes meet three hours weekly. Excellent film and other materials for such a course are listed under supplementary materials. The activities contain all levels of Bloom's taxonomy of learning principles, but with less stress on the literal level and more on the application and synthesis levels.

The aim is to provide learning experiences for students that will enable them to see how advertising affects them and how the free enterprise system works from the business world's point of view. The unit is built around the following concepts:

- 1 Advertising influences the American life-style and each of us.
- 2 Advertising is obtrusive and ubiquitous.
- 3 Advertising is a necessary part of the free enterprise system for moving goods in the marketplace.
- 4 Advertising is created by or for the advertiser and must follow certain restrictions, objectives, guidelines, and principles.
- 5 Advertising applies the concepts and theories of persuasion.
- 6 Advertising recognizes the affective nature of persuasion.

The unit structure builds from the students' experiences with advertising and the easier concepts of appeals through the media of advertising to

the principles of creativity and production of ads for the various media—print, billboard, radio, and TV.

However, a teacher could choose to study only one advertising medium or only advertising influences; that is, any one or combination of conceptual goals. As the unit stands, it is as complete as I have been able to make it, while omitting public relations advertising and political ads per se. Nor did I mention Public Service Announcements (PSAs) or institutional ads because students find them more difficult to create. But the same basic principles apply to all advertising.

General Objective

The student:

- 1 explores ways in which advertising affects students and their life-styles;
- 2 explores the short history of advertising and becomes familiar with its objectives;
- 3 becomes familiar with the guidelines of advertising as set forth by the Federal Trade Commission (FTC) and the American Association of Advertising Agencies (AAAA) Code;
- 4 becomes aware of the principles of various advertising media (e.g., billboard, print, radio, and TV);
- 5 produces individually and in groups various examples of advertising following the prescribed objectives, guidelines, and principles;
- 6 evaluates examples of advertising;
- 7 recognizes the use and influence of persuasive techniques in advertising;
- 8 improves writing and other communication skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

- 1 Writing assignments which include the testing of the levels of learning (literal, translation, interpretation, application, analysis, synthesis, and evaluation) as applied to the principles of advertising.
- 2 Participation in class discussions about reading selections and about personal experiences with advertising.
- 3 Participation in class evaluations of commercial advertising samples.
- 4 Writing original copy for ads, scripts for radio and television commercials, and the storyboarding of television commercials.
- 5 Participation in class evaluation of other students' advertising projects.
- 6 Production of ad projects—print ads, radio and television commercials.
- 7 Writing of a comparative analysis of AAAA Code and Vance Packard's *The Hidden Persuaders*.
- 8 Completion of a collage on "The Great American Dream."
- 9 Participation in skits and role-playing activities.

Materials

Books

- Boland, Charles M. *Careers and Opportunities in Advertising*. New York: E. P. Dutton, 1964.
- Burton, Phillip Ward. *Advertising Copywriting*. 3d ed. Columbus, Ohio: Grid, 1974.
- Buxton, Edward. *Promise Them Anything*. New York: Stein and Day, 1973.
- Hilliard, Robert L. *Writing for Television and Radio*, 3d ed. New York: Hastings House Communication Arts Books, 1976.
- Kuhns, William. *Exploring Television*. Chicago: Loyola University Press, 1971.

- Packard, Vance. *The Hidden Persuaders*. New York: McKay, 1957.
- Ryan, Bernard, Jr. *So You Want To Go Into Advertising*. New York: Harper & Row, 1961.
- Skinner, Stanley. *The Advertisement Book*. Evanston, Ill.: McDougal, Littell, 1976.

Booklets

- "Advertising and the Public Interest," American Enterprise Institute for Public Policy Research, Washington, D.C., 1976.
- "The Case for Advertising: Highlights of the Industry Presentation to the Federal Trade Commission," American Association of Advertising Agencies, 200 Park Ave., New York, N.Y. 10017.

Pamphlets

- "Advertising: Manipulation or Persuasion?" J. Walter Thompson Co., 420 Lexington Ave., New York, N.Y. 10017.
- "The Television Code," National Association of Broadcasters, 18th ed., June 1975. Section on "Advertising Standards." 1771 N. St., N.W., Washington, D.C. 20036. (Up to 20 copies free.)

Slide/Tape

- Communication Is Power: Mass Media and Mass Persuasion*, "The Language of Advertising" (pt. 1 of kit), The Center for Humanities, Inc., White Plains, N.Y.

Miscellaneous

- "The Great Media Rip-Off Via Subliminal Perception," *Audio-Visual Instruction*, June/July 1976.
- "Local Firms' Logos Are Sign of Times," *Arizona Daily Star*, Tucson, April 16, 1978.
- "Muzak is the Message—I will not Steal' It HUMS," *Arizona Daily Star*, Tucson, April 14, 1978.
- "Subliminal Perception: Myth or Magic?" *Educational Broadcasting*, Nov./Dec. 1975.

Daily Lesson
Plans and
Activities

Lesson One

- 1 Have students take inventory of advertising attitudes and discuss their answers in class. (See Attachments.)
- 2 Use structured overview of advertising to introduce the unit. (See Attachments.)
 - a What do we mean by *advertising*? What are its images?
 - b What are the advertising mediums?
 - c What is advertising's place in the marketing of goods? In the free enterprise system?
 - d How does an advertising agency fit into the whole picture?
 - e What are the restraints on advertising and its production?
 - f What are the appeals used in ads?

Lesson Two

- 1 Discuss the attitude inventory again with the students. Some students may have changed their minds about some items since the structured overview presentation.
- 2 Discuss and review propaganda techniques. Most students are familiar with name calling, glittering generalities, testimonials, transfer device, plain folks device, card stacking, and bandwagon device by the ninth grade. However, it may be necessary to review them and evoke a definition of propaganda.

Assignment. Find some examples from radio and television commercials that illustrate some of the propaganda techniques discussed. Be prepared to give these examples in Lesson Four.

Lesson Three

1 Show the slide/tape "The Language of Advertising."

2 Entertain questions and discuss with class.

Assignment. Read "Advertising: Both Sides of the Issue." (See Attachments.) Be prepared to discuss this in class.

Lesson Four

1 Discuss examples of propaganda techniques the students found in television and radio commercials.

2 Discuss the points made in "Advertising: Both Sides of the Issue."

3 Discuss with the class the question, What would happen if there were no advertising?

4 Discuss selected vocabulary (especially the concepts of manipulation, persuasion, subliminal suggestion, propaganda. (See Attachments.)

5 Read in class the pamphlet, "Advertising: Manipulation or Persuasion?" and discuss.

Assignment. Consider the advertiser's view of America. Using magazine advertisements, construct a collage of "The Great American Dream." Due on the date of Lesson Seven.

Lesson Five

Divide the class into groups of 2-4. Allow the groups 15 to 20 minutes in which each group will prepare to role play a skit based on one of the following situations:

1 You are attempting to sell your defective used car to a prospective buyer.

2 You are 2 hours beyond curfew and your mother and dad meet you at the door.

3 You "ditched" class yesterday and your teacher asks for your excuse.

4 You have failed to do the work for a required class and you are justifying your behavior to the counselor.

5 You used "cheat sheets" to fill answers on a test and got caught. You and your friend are trying to explain your actions to the dean in order to avoid suspension.

6 You accepted a date from your best friend's boy/girl friend and he/she found out. You are trying to explain without alienating them both.

Point out that silence or tactics of evasion, diversion, omission, or circumlocution may be manipulative or deceptive acts.

Have each group perform its skit. After each skit have students (other than the performing group) point out instances of manipulation of facts.

Lesson Six

1 Read aloud the article, "The Great Media Rip-Off via Subliminal Perception." (See Attachments.)

2 Read aloud the press release, "Muzak Is the Message." (See Attachments.)

a Do you believe such a thing as subliminal perception exists?

b How can we know?

c What really influences you to buy a product?

- 3 Show television commercials to the class.* Ask students to watch for camera angles that distort images to make them look larger than in real life; costuming that influences the viewer psychologically or emotionally; composition of scenes that leads the eye to the product. Ask the students to listen also for sounds and/or music that also imprint on the brain arousing emotional responses. After viewing each commercial, stop the projector and ask students to recall images and sounds, guessing why the advertiser chose those particular ones. This shows how television and radio conspire to saturate our sensibilities with images we ourselves have retained. Mason Williams once told the FCC, "Television is not a salesman with a foot in your door, it's a salesman with a foot in your head."

Optional Assignment. Find at least one other article about subliminal advertising and report on it to the class or check Key's *Subliminal Seduction*, or "Subliminal Perception: Myth or Magic?" in *Educational Broadcasting*, Nov./Dec. 1975.

Lesson Seven

- 1 Put collages of "The Great American Dream" around the room.
- 2 Give students ditto material on advertising appeals. (See Attachments.)
- 3 Discuss the appeals with the class.
- 4 Look for the appeals of advertising in the student collages.
- 5 Show samples of ads illustrating appeals, layouts of magazine and newspaper ads. If possible, have these on slides, and also show samples of billboards around town that illustrate the principles of outdoor advertising.

Assignment. Have students collect and bring in examples of the various ad appeals mounted and labeled for discussion or for bulletin board display.

Lesson Eight

- 1 Read aloud the article, "Local firms' Logos are signs of times." (See Attachments.) Discuss the principles of slogans (handed out in Lesson Seven).
- 2 Have students play "Name that Slogan" Game. (See Attachments.)
- 3 Let students do the assignment at the end of the game.

Assignment. Search for examples of logos and trademarks to place on a bulletin board in the room. Collect the names of products to determine the motivation behind the naming process. Often times names imply value or quality (Imperial Margarine, Zest).

Lesson Nine

- 1 Hand out ditto sheets on radio advertising principles and discuss in class. (See Attachments.)
- 2 Read and discuss with the class "Sixteen Ways to Capture and Hold Attention for Radio Commercials." (See Attachments.)
- 3 (Optional): Discuss rating agencies and their influence on programming.

*Commercials are available from television stations, advertising agencies, or from Clio, 30 East 60th St., New York, N.Y. 10022.

Alternate activity: Show the film "Buy, Buy" which interviews directors and cinematographers working on commercials who show why they chose particular visual elements. The final commercials are shown with appeals and structures very obvious. Before taping or playing commercials, check recent copyright guidelines.

Lesson Ten

- 1 Study radio commercial sample script. (See Attachments.)
- 2 Listen to radio commercials to illustrate the various principles discussed in Lesson Nine. Or the teacher may prefer to borrow sample ads from a local ad agency.

Lesson Eleven

- 1 Hand out the ditto on brainstorming and discuss rules with the class. (See Attachments.)
- 2 Assign the writing of a 30- or 60-second radio commercial script for Lesson Twelve.
- 3 Let students form small groups and brainstorm ideas.

Lessons Twelve through Fifteen

- 1 Let students work in groups to produce a typed and timed script.
- 2 Have students rehearse the script, produce the sound effects, etc.
- 3 Let students tape the script and turn in the audio tape and typed script.

Lesson Sixteen

- 1 Play the audio tapes for the class and have them evaluate on ditto forms.
- 2 Hand out a ditto of "Twelve Points for Evaluation of TV Commercials." (See Attachments.)
- 3 Hand out a ditto of "Do's and Don'ts for Effective Commercials." (See Attachments.)

Lesson Seventeen

- 1 Have students search in Hilliard's *Writing for Television and Radio* (pp. 81-124) for sample television scripts. They should notice how the audio and video parts of the script are separate and how the director's directions are in the first left-hand column. They later will have to use this form for their own scripts.
- 2 Show filmed TV commercials to the class and ask students to classify the commercials as to structure and appeal. (Local TV stations will sometimes give away old commercials after they are no longer being shown. Ad agencies will sometimes give away old copies of their TV spots. Alternative: have a speaker from a local TV station.)
- 3 Hand out a ditto of the American Association of Advertising Agencies Creative Code. (See Attachments.) This is the code the advertisers themselves abide by. Students must abide by it in preparing their own ads for class.

Optional assignment. Read Vance Packard's *The Hidden Persuaders* and consider the contradictions between the AAAA Code and Packard's portrayal of advertising in America. Write a paper in which you discuss each of the three major responsibilities the AAAA recognizes in the Code and the specific standards they claim adherence to, using examples from *The Hidden Persuaders*. Or, read a copy of the National Association of Broadcasters' (NAB) Code and the Federal Trade Commission (FTC) guidelines of television commercials and compare them to the points in the AAAA Code. Does the AAAA Code contain any guidelines not required by the NAB and the FTC?

Lessons Eighteen, Nineteen, and Twenty

- 1 Let students work in groups to plan, write scripts, produce storyboards, rehearse scripts, and video tape commercials.
- 2 Have students show the video tapes and evaluate them in class.

Note: Two class periods for working on commercials and one period for evaluation are minimum time allotments. Activity can be extended if time allows.

Supplementary Activities

- 1 View and discuss the film "A Company of the Future" to show how one family-owned company credits advertising with its growth into a diversified corporation.
- 2 Read assignment in Skinner's *The Advertisement Book* (pp. 2-44) to help students see that there are many ways to classify appeals in advertising.
- 3 View and discuss the film "Sixty-Second Spot," pointing out the casting and shooting problems of spot commercials.
- 4 Watch the film "Buy, Buy" and discuss the different viewpoints about shooting an ad presented in this film.
 - a Should ad photos be artistic or "real"?
 - b When a lens is used to distort the length of a car, is the ad artistic or deceptive?
- 5 Watch the film "Why Man Creates" and have students discuss it, using the "Three-Level Study Guide." (See Attachments.)
- 6 Discuss the principles of direct mail advertising. (See Attachments.)
- 7 Compile a list of jobs involved in direct mail advertising for students to consider. (See AAAA pamphlets listed in supplementary materials.)
- 8 Have students collect and bring in samples of direct mail advertising that are unique or that illustrate principles of advertising studied in the unit.
- 9 Watch the film "Stalking the Wild Cranberry." Discuss reasons for the high cost of making TV commercials, the planning and storyboarding that is done beforehand, and the number of mistakes that can be made even by professionals.
- 10 Watch the film "The Unexpected" and discuss with students their agreement or disagreement with the Xerox Corporation's decision to cancel this commercial.
 - a Did you feel the same way the secretaries did?
 - b Just because a commercial is entertaining, is it also a "good" commercial?
- 11 Read the AAAA pamphlet "What Advertising Agencies Are, What They Do, and How They Do It."
- 12 Hand out the ditto of the structure of an ad agency and discuss the various jobs with the students. (See Attachments.)
- 13 Invite a person from an ad agency to speak to the class about the agencies and the jobs involved.
- 14 Ask students to prepare a career paper on advertising or a related field. Suggest such titles as the following: A Guide to Careers in Advertising; Careers and Opportunities in Advertising; So You Want To Go Into Advertising.
- 15 Take a trip to the library to inventory the materials available on advertising. (Notify the librarian several days ahead so that materials can be

gathered and extra help can be available. If a career guidance counselor is available in the school, this is a good opportunity to utilize his or her services.)

- 16 Have students form ad agency groups and assign jobs within each group. Use role playing.

Supplementary Materials

Books for Students and Teachers

- Diamant, Lincoln. *The Anatomy of a Television Commercial*. New York: Hastings House.
- Flesch, Rudolf. *The Art of Plain Talk*. New York and London: Harper & Brothers, 1946.
- Garrett, Thomas M. *An Introduction to Some Ethical Problems of Modern American Advertising*. Rome: Gregorian University Press, 1961.
- Howard, John A., and James Hulbert. *Advertising and the Public Interest*. Chicago: Crain Communications, 1973.
- Key, Wilson Bryan. *Subliminal Seduction*. Englewood Cliffs, N.J.: Prentice-Hall, 6th ed., 1976.
- Kleppner, Otto, and Norman Govoni. *Advertising Procedure*. Englewood Cliffs, N.J.: Prentice-Hall, 6th ed., 1976.
- Longman, Kenneth A. *Advertising*. New York: Harcourt Brace Jovanovich, 1971.
- Ogilvy, David. *Confessions of an Advertising Man*. New York: Atheneum, 1964.
- Rank, Hugh, ed. *Language and Public Policy*. Urbana, Ill.: NCTE, 1974.
- Standard Dictionary of Advertising Agencies*. Skokie, Ill.: National Register Publishing Co. Printed triannually, Feb., June, Oct.
- Taplin, Walter. *Advertising: A New Approach*. London: Hutchinson & Co., L., rev. ed., 1970.
- The Lasker Story, As He Told It*. Chicago: Advertising Publications, 740 Rush St., 1963.
- Wainwright, Charles Anthony. *Television Commercials: How To Create Successful TV Advertising*. New York: Hastings House, rev. ed., 1970.

Films

- "Buy, Buy," Churchill Films, 662 North Robertson Blvd., Los Angeles, Cal. 90406
- "A Company of the Future," West Glen Films, 565 Fifth Ave., N.Y. 10017
- "Sixty-Second Spot," Pyramid Films, Box 1048, Santa Monica, Cal. 90406
- "Stalking the Wild Cranberry," ACI Media, Inc., 35 W. 45th St., N.Y. 10036
- "The Unexpected," West Glen Films, 565 Fifth Ave., N.Y. 10017
- "Why Man Creates," Pyramid Films, Box 1048, Santa Monica, Cal. 90406

Film Strip

- "Advertising: The Image Makers," Xerox Educational Center, Columbus, Ohio.

Pamphlets

- "Advertising: A Guide to Careers in Advertising," American Association of Advertising Agencies, 200 Park Ave., N.Y. 10017

"Career Opportunities in Advertising for Men and Women," Careers Research Monograph No. 17c, 1974. Chicago.

"What Advertising Agencies Are, What They Do, and How They Do It," American Association of Advertising Agencies, 200 Park Ave., N.Y. 10017

Attachments

Inventory of Advertising Attitude

Circle the number that most closely represents your response to each question.

	<u>Strongly Agree</u>	<u>Agree</u>	<u>Neutral</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
1 Advertising is essential to our American way of life.	1	2	3	4	5
2 The purpose of advertising is to give helpful information or new products.	1	2	3	4	5
3 TV commercials are intrusive and a nuisance.	1	2	3	4	5
4 The TV commercials are better produced than the shows.	1	2	3	4	5
5 Advertisers try to manipulate people to buy things they don't need.	1	2	3	4	5
6 Newspaper ads get in the way of news items and clutter the paper.	1	2	3	4	5
7 Advertising influences my buying choices.	1	2	3	4	5
8 Advertising causes higher prices of goods.	1	2	3	4	5
9 Most advertising is false and misleading.	1	2	3	4	5
10 Most ads exhibit bad taste.	1	2	3	4	5

	<u>Always</u>	<u>Sometimes</u>	<u>Never</u>
1 I like to look at billboards and their messages.	1	2	3
2 When TV commercials come on I get up and do something else.	1	2	3
3 When a commercial comes on my favorite radio station, I switch to another one.	1	2	3
4 I find radio commercials are more entertaining than informative.	1	2	3
5 I read at least one ad in my favorite magazine.	1	2	3
6 If I see or hear an ad about a product I have bought, I pay attention to it.	1	2	3

	<u>Always</u>	<u>Some- times</u>	<u>Never</u>
7 I ignore ads on products I do not plan to buy.	1	2	3
8 When I buy a product, I buy only the one about which I have seen or heard ads (even if it is more expensive than the others).	1	2	3
9 When I get a direct mail ad (sometimes called bulk or junk mail), I open it and look to see what is advertised.	1	2	3
10 I order from direct mail sources (ads received as above; <i>does not</i> include orders from newspapers, magazines, or Sears catalogs).	1	2	3

Structured Overview of Advertising

What do we mean by *advertising*? What does the term bring to your mind? TV commercials, radio commercials, newspaper ads, magazine ads? How about billboards, signs, classified ads, supermarket displays and packages, placards on buses, etc.? Or do you think of the Hollywood picture of a Madison Avenue (New York City) agency, where an ad man saves a million-dollar account by breathlessly phoning the client with a new slogan he just dreamed up? Or you may think of ads or commercials you like or dislike. Or as something on which over 30 billion dollars per year is spent on its various forms which in turn accost us from every side.

Advertising is ubiquitous (everywhere) and obtrusive (obvious). How did it get this way and become so important in our lives? In order to find out we will study not only the ads themselves, but the economic and social forces producing them. At the same time we will learn the principles of writing and producing ads so that we can create our own. Afterwards we will evaluate ours, each others', and those we encounter in order to determine "what is good or bad advertising." During the course of the unit you will also become familiar with possible careers in advertising.

Aids for evolving a structured overview with students (to accompany the above dialogue):

Advertising Mediums

direct mail ads	political ads	magazine ads
bus placards	classified ads	newspaper ads
product packaging	signs	radio commercials
supermarket displays	billboards	TV commercials

Advertising's Place in the Marketing of Goods

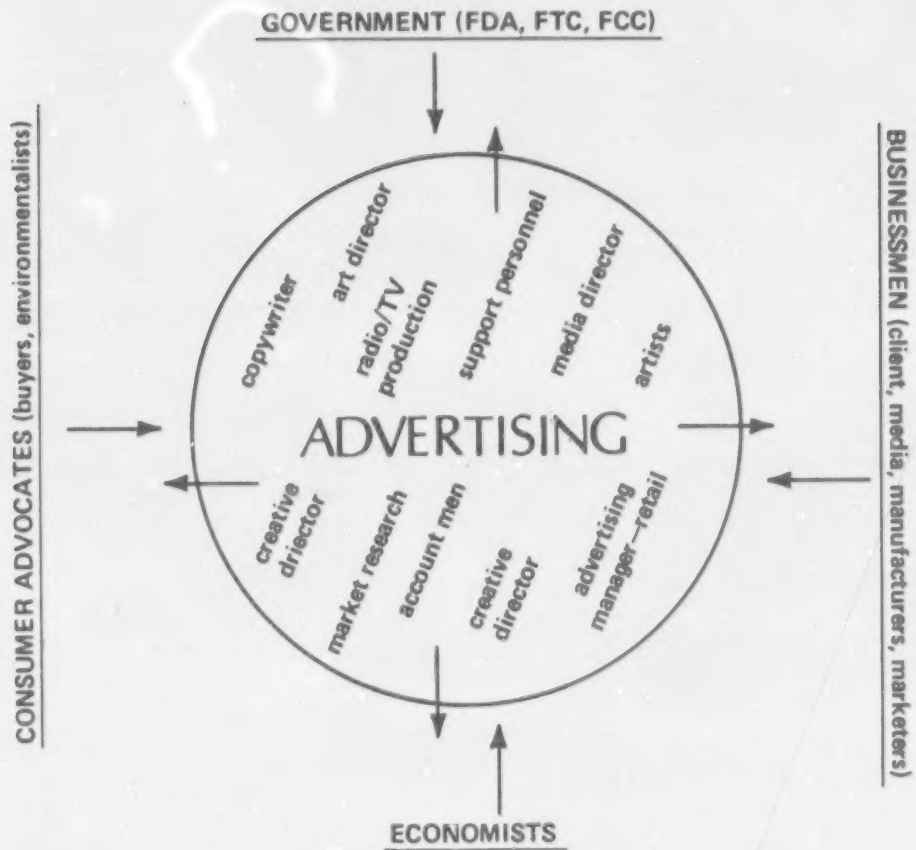


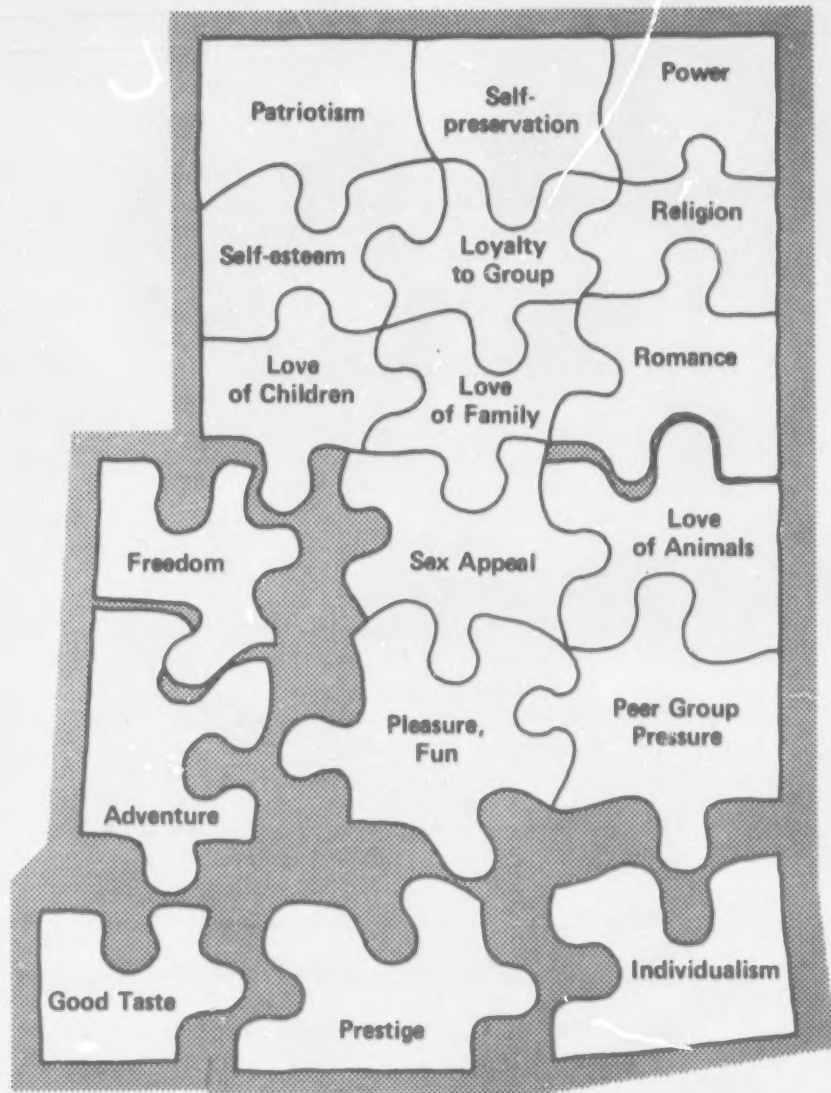
The Ad Agency's Place As Middleman



The ad agency produces the advertising for the client, places it with the media, bills the client, keeps its 15% commission, and pays the media.

Elements Influencing Advertising





Getting the Whole Picture on Advertising Appeals (emotional)

Advertising: Both Sides of the Issue*

Marshall McLuhan has said, "Advertising men know the effect they want before they start, they want sales. That's why the art of advertising is the greatest art form in the world. The advertisement, because of its concern for effect and its understanding of the media for the getting of that effect, is the greatest art form there is. Years from now the advertising of our century will be studied by all the great art experts. They will be saying, 'Oh, boy, that artist was totally unknown, anonymous and ignored all his life. He was one of the greatest guys who ever lived.'"

My objective in this presentation is the same as Walter Taplin's in his book, *Advertising: A New Approach*. It's to promote objective and dispassionate study of advertising.

For teachers who teach about advertising I think it behooves us to present both sides of the issue. As Alvin Achenbaum of J. Walter Thompson Company said in his presentation at NCTE in Philadelphia in 1973, the charge to teachers is threefold:

- 1 Clarify the role that advertising plays in the marketplace based on all the evidence available.
- 2 Help students recognize semantic nuances and ramifications involved in this complicated activity.
- 3 Understand and assure the role of honestly persuasive advertising as the fairest way to answer needs of the buying public and move goods across the nation.

Advertising, because it is ubiquitous and obtrusive, is a subject on which everyone tends to form strong opinions—everyone is interested but not *disinterested*. Partisans seize facts and turn them into evidence to support preconceived ideas. The educated and thinking people are more likely than the rest to have arrived at strong views on the subject of advertising.

Criticisms of advertising are, in the last analysis, general criticisms of life. Advertising gets its just share because it is conspicuous, but also it becomes a scapegoat for various other features of modern life, which may not be its fault at all. Whether we like it or not we have advertising, and we are likely to go on having it. That being so, it is better to think carefully about it, when we think of it at all, and not leave the subject any longer to be dealt with in terms of passion and prejudice.

Some time around 1940 marked changes in the quantity of advertising used and in the relationship of marketing activities to production occurred. Emphasis in American industry shifted from selling what could be made to making what could be sold. Thus advertising assumed a much more important place in the corporate enterprise. The marketing man rose faster in corporation hierarchy than the financial man. At the same time, the marketer began to replace the financier as the popular symbol of what's wrong with America. The shift in emphasis led to a great deal more attention to practices of advertising and marketing.

Criticisms

- 1 *Advertising Sells People Things They Neither Need Nor Want.*
Examples: medicines other than prescribed by doctor, auto tail-fins, deodorant soaps, cigars, cigarettes, etc.

*Notes from a speech presented by the author at a meeting of the California Association of Teachers of English, February 10, 1978.

True—people do not really *need* most items of our economy. They do not even need a car (with tail-fins); they do not need deodorants either. It's an American *value* not to smell too much, but *certainly is not a need*. (But if one doesn't need cigarettes, he may need chewing gum, which fills the same psychological purpose.)

People don't need things they don't have, but once they have them they think they need them (car, cigarettes, in-door plumbing, dishwasher, etc.). It is clear that advertising does sell people things they don't *need*, but not so clear it sells them things they don't *want*. If advertising causes us to buy something we thought we wanted only to discover we did not get what we expected—that may be the result of false and misleading advertising, which we will discuss presently.

Taplin says that most of the things we want are not material but mental states of mind. The advertiser starts with a material objective and suggests the state of mind which may be achieved by purchases.

Manipulation vs. persuasion could also be discussed at this point.

2 *People Are Not Really Influenced by Advertising.*

Not true of people in general. May be true of critics, but it is more likely that the average person is unaware of the effects on their purchasing habits. When the need arises for a product, the more heavily advertised ones are asked for.

Advertising is most influential on mail ordering. Least on used cars or goods requiring personal selling. Has considerable effect on purchases in supermarket (where most of purchase decisions are made).

Brand preference is usually influenced by advertising. *Conclusion:* the effects of advertising on purchase decisions are definite but elusive. No evidence of subliminal advertising effects.

3 *Advertising Imposes Uniformity on the Populace.*

This was a common fear during the 1930s and 40s. The trend in America since WW II has been the opposite. Opponents now counter, "It fosters senseless proliferation of variety."

Because of mass production and mass marketing there are limits on the variety of goods. Variety is desirable to the manufacturer and advertiser to increase sales volume, but it is difficult to achieve at reasonable cost.

The success of the Industrial Revolution showed that people appreciated the way machinery could reduce costs of goods even though more uniformity was the result. Today the trend is to use automation to produce a variety of goods in each production run. For example, cars: makes, body styles, colors, special equipment.

Manufacturing rather than advertising may be the cause of uniformity. The critic should be clear on whether he's criticizing (1) the business of advertising, (2) the level of technology in a production system, or (3) society in general.

If we complain that advertising is used to sell products in sufficient quantities to make mass production feasible, we are criticizing advertising. If we blame economics of mass manufacturing for uniformity, we are criticizing the production system. If we object to people's desire to keep up with the Joneses, we are criticizing society.

It may be that when competitive advertising is attacked, particularly by the advocates of State control, what is under fire is not just advertising but competition itself, including price competition.

4 *Advertising Generates Senseless Proliferation of Variety in Goods and Services.*

As in the previous criticism, there is some confusion on what is being criticized. Advertising is somewhat at fault, however—it seeks to create variety or differences through characterization of goods or services. Two brands that have no important physical or functional difference may seem very different because of the way they are characterized.

But this may be a meaningful character distinction. Atmosphere is acceptable in dining, why not in products such as washing powder, shirts, etc.? (This relates to the principle that customers buy a benefit not a product.) People vary in the reactions to atmosphere they want, so they have choices.

Some product variety not related to advertising: Ethnic and cultural reasons for proliferation—Black women bought hair straighteners; white women bought hair curling preparations (now reversed). Such products as ravioli, beer, vodka, VWs have spread beyond culture of origin. Product design is also responsible for variety such as battery radio, various orange drinks, etc.

5 *Advertising Results in Higher Prices.*

It is difficult to find evidence to either support or refute this. Advertising lowered prices during the period of industrialization because it generated sales volume to make mass production feasible. It does raise prices of such goods as cosmetics because it adds value. The low cost of house-name brands is not due to lack of advertising. They are produced by the manufacturers of national-name brands using the same equipment and raw materials, but not necessarily in the same combination. The price to the store is based on what it costs the manufacturer to fill the very large order and the store's specifications for the product. The national brand may be less costly to produce than the store's own brand. Also marketing costs are less for wholesale and retail selling for contract manufacturing of private brands. It could be argued that lower prices of the private brand are possible only because advertising of the national brand has enabled the manufacturer to sell enough goods to break even on his production costs and thus make his production facilities available to individual stores.

Advertising brings savings on the distribution side, because it speeds up turnover of stock, making lower retail margins possible without reducing shopkeeper's income. On the manufacturing side, advertising makes large-scale production possible—thus lower prices. Advertising is about 3 percent of the cost of some items. It definitely lowers the cost of newspapers, magazines, radio, TV.

6 *Advertising Is False and Misleading.*

Such advertising does exist. No one is more aware than the ad trade associations who have codes. Also the media have established codes, federal and state governments have passed legislation and set up agencies. The Federal Trade Commission and the Federal Food and Drug Administration spend much time on the problem. The Better Business Bureau also works on it.

Only a small proportion of advertising is found to be false or misleading and is less frequent among major agencies or advertisers. Only rarely does false or misleading advertising serve the interests of the advertiser—he must have repeat sales to recoup the initial investment for production. Exposure can harm an advertising firm for years and may cause it to fail.

False advertising is easy to prove. Misleading advertising is more difficult because omission may cause it rather than commission. A product should not have to advertise a weakness (i.e., a washing powder that cleans clothes better than other powders, but tends to oversuds the washer) any more than a politician does, but it should be mentioned on the label. Not a unique problem in advertising, but it is noticed more because of the public nature of advertising.

Another criticism is that advertising does not give the consumer sufficient information. David Ogilvy says informative ads work better than the persuasive or puffery ads. Taplin adds that even facts (and want ads) persuade in most cases, and facts can be used to tell lies more easily than an argument—they can be selected and arranged.

7 *Most Advertising Is Irrelevant.*

The difficulty here lies in determining what is relevant. To some the technical description of a sound system amplifier is not relevant; to some a poetic description of what it sounds like and a description of its looks because of its decorative function are relevant.

"Join the Pepsi Generation" is irrelevant to those who have no desire to, but instead drink it for its taste. But they may have considered the advertising highly relevant when the slogan was, "Twice as much for a nickel too."

Everything except basic elements (coffee beans in coffee, engines in cars, etc.) is probably irrelevant, but no one chooses a brand of coffee on the grounds it contains coffee beans. We choose each brand for the little extra quality it provides beyond what is generic to the product class. It may be a design feature or an amusing ad, but the way the brand is differentiated is relevant to us.

8 *Most Advertising Exhibits Bad Taste—Or Sponsors It.*

First we must define "in poor taste." If we mean aesthetically displeasing, we can document it to our own satisfaction. If we mean offensive in terms of accepted etiquette or general community values, it's harder to find examples.

Ads are meant to be persuasive—no one deliberately offends, though. If an advertiser suspects an ad may offend, he will test it extensively first. Producers of advertising must defer to the tastes of the audience; they cannot put forth what they or the critics feel is aesthetic. Ads are geared to reflect attitudes of those to whom they are directed.

Some say since advertising is persuasive it should up-grade tastes. When it can be done at no expense to the advertising effectiveness, most practitioners agree. Today cinematographers are doing more work in commercials because of the pay and creativeness (as well as directing experience). Consequently, commercials are often better than the shows.

9 *Advertising Is Too Intrusive.*

This criticism usually refers to TV now; formerly it referred to radio. The alternate is the BBC-type programming, which is not necessarily better, just different.

Advertisers will continue to use TV because it sells goods. The only way to change this is through legislation or by boycotting of products.

10 *Advertising Regulates Discussion of Public Issues Through Its Control of News Media*